

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 2050.

LONDON, SATURDAY, FEBRUARY 9, 1867.

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UNIVERSITY COLLEGE, LONDON.— CIVIL ENGINEERING.

Professor POLE, F.R.S. Memb. Inst. C.E. will commence his COURSE on MONDAY, February 11, at 10.30. Lectures will be delivered during the months of February, March, April, and May, on the Mondays and Tuesdays of the first three weeks in each month, from 10.30 to 12.45 A.M. Fee for the Course, 5s.

A Special Prospectus of the Course may be had on application at the Office of the College.
CH. CASSAL, LL.D., Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.
February 5, 1867.

UNIVERSITY COLLEGE, LONDON.—

Old Students of the College who, in consequence of their addresses not being known, may not have received Cards of Invitation to the PROFESSORS' SOIRÉE, on TUESDAY NEXT, February 12, at 8 P.M., are hereby invited to be present on that occasion, and to forward their present addresses to the Office of the College.
CH. CASSAL, Dean of the Faculty of Arts and Laws.
WILSON FOX, M.D., Dean of the Faculty of Medicine.
February 5, 1867.

UNIVERSITY COLLEGE, LONDON.—

PROFESSOR WILLIAMSON'S COURSE OF LECTURES on ORGANIC CHEMISTRY will commence on MONDAY, February 11.
The Course will occupy about Six Weeks, the Class meeting every day of the week, except Saturdays, from 11 to 12 A.M. Fee, 2s. 2d.
CH. CASSAL, Dean of the Faculty of Arts.
CHAS. C. ATKINSON, Secretary to the Council.
January 28, 1867.

THE EXAMINATIONS FOR DIPLOMAS of

the ROYAL SCHOOL OF NAVAL ARCHITECTURE and MARINE ENGINEERING, at South Kensington, will begin on the 22nd April, 1867.—A Prospectus may be obtained by applying, in writing, to the Secretary, Science and Art Department, South Kensington.—All applications for admission to the Examinations this year, must be made on or before the 15th of March, 1867.

EVENING LECTURES to WORKING

MEN.—ROYAL SCHOOL OF MINES, Jersey-street.
The Third Course of this Session, consisting of Six Lectures on APPLIED MECHANICS, by Professor WILLIS, M.A. F.R.S., will be commenced on MONDAY, February 18, at Eight o'clock.—Tickets may be obtained by Working Men only on Monday Evening, February 11, from Seven to Ten o'clock, upon payment of Fee of 6d. for the whole Course. Each applicant is requested to bring his name, address and occupation, written on a piece of paper, for which the Ticket will be exchanged.
TRENHAM REEKS, Registrar.

LOCAL EXAMINATIONS in DRAWING

of the Second Grade of the SCIENCE and ART DEPARTMENT of the Committee of Council on Education.
EXAMINATIONS in DRAWING of the Second Grade will be held at SOUTH KENSINGTON, and at the various Schools of Art, and Night Classes, established under Local Committees throughout the United Kingdom, on the 12th, 13th, and 14th of March, 1867, commencing at 7 P.M.

Local Committees desiring Examination should apply to the Secretary of the Science and Art Department, South Kensington, London, W., for Form No. 225, which must be returned by the 10th of March, 1867.
Candidates not being Students in such Schools, or Classes, should apply to the Secretary of the School or Class, in which they desire to be examined, in order that they may be included in the return of Candidates to be examined.
By order of the Committee of Council on Education.

ROYAL ACADEMY OF ARTS.—

RICHARD WESTMACOTT, Esq., Professor of Sculpture, will deliver a COURSE of SIX LECTURES on the EVENINGS of MONDAY the 11th, 13th, and 15th of February, and the 4th, 11th, and 18th of March. The Lectures begin each evening at 8 o'clock precisely.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

ROYAL ACADEMY OF ARTS.—

CHARLES WEST COPE, Esq., Professor of Painting, will deliver a COURSE of FOUR LECTURES on the EVENINGS of THURSDAY, the 14th, 21st, and 28th of February, and the 7th of March. The Lectures commence each evening at 8 o'clock precisely.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

GEOLOGICAL SOCIETY of LONDON.

The ANNIVERSARY MEETING of this Society will be held at the Society's Apartments, Somerset House, on FRIDAY, February 15, at One o'clock, and the ANNUAL DINNER will take place the same evening at WILLIS'S ROOMS, King-street, St. James's, at Six o'clock.
Members and Visitors intending to Dine are requested to leave their names at the Society's Apartments, or at Willis's Rooms.

EDINBURGH UNIVERSITY CLUB.—The

NEXT DINNER of the Club will be held at ST. JAMES'S HALL, 69, Regent-street, W., on FRIDAY, February 15th, at a quarter before 7 o'clock.

Sir CHARLES NICHOLSON, Bart., in the Chair.
Gentlemen desirous of joining the Club can obtain a copy of the Regulations on applying to Dr. MURCHISON, 79, Wimpole-street, W.

BY ORDER OF THE TRUSTEES OF THE SOANE MUSEUM.

THE MUSEUM, 13, LINCOLN'S INN-FIELDS, is OPEN this Season on the WEDNESDAY in each week, in the Months of FEBRUARY and MARCH: on the WEDNESDAYS, THURSDAYS, and FRIDAYS in APRIL, MAY and JUNE; and on WEDNESDAYS in JULY and AUGUST. Cards of Admission to be obtained of the Curator, at the Museum, or from the Trustees.

CRYSTAL PALACE.—PICTURE GAL-

LERY.—The present Collection of ENGLISH PICTURES will be REMOVED by the middle of March, to be replaced by NEW WORKS. The present time is, therefore, a favourable opportunity for Purchasers.
Artists are informed that the 18th and 19th of March are the days appointed for receiving the New Pictures.—For Particulars apply to Mr. C. W. Wass, Superintendent of the Gallery.

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EDWARD McDERMOT, Secretary.

MUSICAL UNION.—Members declining to

Subscribe are to notify the same before the 1st of March, after which Tickets and the Record of 1866 will be ready for delivery. The Director has this day returned from a Musical Visit to Hungary, Bohemia, Austria, Prussia, Bavaria, and France. All letters addressed to Mr. ELLA, 18, Hanover-square, will be promptly attended to. London, February 7.—The FIRST MATINEE is fixed for TUESDAY, April 30.

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For further information apply (till the 1st of May) to Dr. A. BASKERVILLE, Lindenthal House, near Cologne; or to the SECRETARY, at the Society's Office, 24, Old Bond-street, London, W.

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A Chromo-lithograph from the Fresco by Raffaele, in the Stanza of the Vatican.
Specimens of the Works in progress can be seen in the Rooms of the Society, 24, Old Bond-street, W.
F. W. MAYNARD, Secretary.

ARUNDEL SOCIETY.

Lately published, a Chromo-lithograph of 'THE FOUR SIBYLS,' from the Fresco by RAFFAELLE, in S. Maria della Pace, at Rome. Price, to Members, 25s.; to Strangers, 31s. 6d. Copies can be seen in the Rooms of the Society, 24, Old Bond-street, W.
F. W. MAYNARD, Secretary.

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REMOVAL.

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S.B. THE SHOW-ROOMS will be CLOSED in future at Two on SATURDAYS.

NOTICE.—HANNAH LIGHTFOOT.—The

STORY EXAMINED.—See NOTES AND QUERIES of SATURDAY, February 9th. Price 4d.; stamped, 5d. each.
W. G. SMITH, 32, Wellington-street, Strand, W.C.; and all Booksellers and Newsmen.

NOTICE.—THE REFORM BILL.—Will be

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Orders to be sent direct to ALPHONS DÜRR, Leipzig, Germany.
* * * German Advertisements for the ATHENÆUM Journal also received by ALPHONS DÜRR, as above.

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Contents.

- I. CHARLES LAMB AND HIS COMPANIONS.
- II. THE CHOLERA CONFERENCE.
- III. BOOKS OF FICTION FOR CHILDREN.
- IV. LAW AND JUSTICE IN THE UNITED STATES.
- V. THE WEEK'S REPUBLIC IN PALERMO, 1866.
- VI. GAMES AND THE GAME LAWS.
- VII. ULTRA-RITUALISM.
- VIII. YANKEE HUMOUR.
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The TRAGEDIES OF SOPHOCLES: a New Translation. With a Biographical Essay. By E. H. PLUMPTRE, M.A., Professor of Divinity, and Chaplain, King's College, London.

ALEXANDER STRAHAN, 56, Ludgate-hill.

LONDON, SATURDAY, FEBRUARY 9, 1867.

LITERATURE

The Correspondence of King George the Third with Lord North. From 1768 to 1783. Edited from the Originals at Windsor, with an Introduction and Notes, by W. Bodham Donne. 2 vols. Published by Permission of the Queen. (Murray.)

Sir James Mackintosh seems to have been the first person who was allowed to inspect and copy the letters addressed, during a quarter of a century, from George the Third to Lord North. Sir James's extracts were confined to the more important letters, or portions of them. These were ultimately seen and have been more or less used by Lord Stanhope, Earl Russell and Mr. Bancroft. Thence arose a natural desire, on the part of persons interested in political history, to peruse the whole of the correspondence, that is, the whole of the King's letters, for Lord North's are not known to be in existence. The desire has been complied with by the publication of these volumes, which contain six hundred letters, two-thirds of which may be said to be without interest or value. Had these been sacrificed, and the editorial notes been kept within moderate limits, an agreeable volume might have been built up out of the materials. Nearly every letter, however, requires so much explanation that the comment is more bulky than the text. What proportion the annotation bears to that on which it throws light may be guessed by one fact. A letter of seven lines, large print, has tacked to it explanatory matter of a hundred lines, in small type. Thus the editor rides on His Majesty's shoulders, all but conceals him from the public gaze, and when the illustrious personage opens his mouth with a couple or so of phrases, the editor, who overtops him, challenges the ear of the crowd, and talks by the hour to explain what the King said in a brace of seconds. This course, however, was almost inevitable under the circumstances. It is sympathy, and not censure, that we now proffer; and it must be confessed, as between the original author and his expounder, the latter is by far the more amusing. The Introduction, which occupies nearly a hundred pages, is of greater interest than the matter it ushers in; and the notes are better worth reading than his sacred Majesty's most exquisite dullness. Still, the letters cannot be taken up, one after the other, without our occasionally coming upon some characteristic of the writer. They are business-like letters, dry, hard and colourless; a machine rather than a man might be suspected of having "turned them out." There is a quiet assumption of superiority, wisdom and "I-will-have-my-wayism" in them which is so monotonous as to become exasperating. Of wit, there is not a ray; of humour, not an iota; of ordinary cheerfulness, no trace; of human sympathy with any one, scarcely a sign. No phrase indicates the educated man, though the orthography is beyond all comparison superior to that of the writer's brother, the Duke of Cumberland.

George the Third only occasionally trips in his spelling, his relatives and antecedents are not always in the state of agreement which grammarians prescribe, and his verbs sometimes are in as little accordance with their nominative cases as the Opposition were with the King's followers. There is, however, nothing bad enough to smile at. The sense is not at once shocked and delighted by a comic outrage on Priscian. The slips are those that might be made by a respectable butlerman writing in a

hurry. The style is condescending, but not so far as to compromise the dignity of the writer. There is not a shade of that familiarity in it which is said to breed contempt. It is not founded on the manner of James the First, when that "dear dad and gossip" addressed the Duke of Buckingham by the pet names of "Dog" and "Steeny." For five-and-twenty years King George—consistent man!—never varied his style. He wrote hundreds of letters to Lord North in that time, and from first to last they always began with "Lord North." Once, in the body of a letter, the King warms up enough to let slip a "my dear lord," and we conjecture, thereupon, that the royal fare of boiled mutton and turnips has been discussed with an appetite that has had the attendance of good digestion, and that both combined have moved the writer to a sort of complacent unbending. With this exception, we should say that the letters of George the Third to his minister are written in the spirit of a not unamiable churchwarden to a parish beadle who, knowing his duty, performs it to the best of his ability, and is quite willing to have it dictated to him in very peremptory terms. Thus, the King writes in 1768, "I think it highly proper to apprise you that the expulsion of Mr. Wilkes appears to be very essential, and must be effected." He hated Wilkes, and all such audacious people, particularly those who published the debates. "It is highly necessary," he wrote, "that this strange and lawless method of publishing debates in the papers should be put a stop to; is not the House of Lords, as a Court of Record, the best Court to bring such miscreants before?" When the City authorities shielded the printers from the warrants issued against them by the Speaker, the King told Lord North that the authority of the House of Commons would be totally annihilated, "if it is not in an exemplary manner supported by instantly committing the Lord Mayor and Alderman Oliver to the Tower; as to Wilkes," with infinite scorn, "he is below the notice of the House!" At least the King, with some sagacity, hoped the demagogue would be. To make a martyr of him was to serve his dearest purpose; and the King foretold that Wilkes would speedily be in jail, unless some punishment were inflicted on him which would stimulate the subscriptions being raised for him; but, writes the King in his vexation, "I do not doubt he will hold such a language that will oblige some notice to be taken of him." Soberly, too, was the monarch troubled by the claims of the dissenters to be relieved from the operation of the Test Act. He could not understand their disinclination to be under any restraint, and he remarks, "I am sorry to say the present Presbyterians seem so much more resembling Socinians than Christians, that I think the Test was never so necessary as at present for obliging them to prove themselves Christians." Adversaries of any degree were to be visited. Even when the King's minister obtained a majority of the House George the Third requests a full explanation of what passed from Lord North. "Should there be defaulters," he says, "it will be highly necessary to punish them." He will not deprive refractory colonels of their regiments, "but governments are a very fair prey," and lord-lieutenants and others had to look to consequences if they practised independence. For lukewarm friends the sovereign had as much contempt as he felt anger at his foes,—a feeling which produced the following letter in 1773:—

"Lord North,—It is melancholy to find so little public virtue remaining in this country; it is to the want of that, not to the strength of faction, that I forbode no hopes of restoring that order

which alone can preserve this constitution; but men seem to think, provided they do not join in tumult, that they do their duty, and that an indolent indifference is not worthy of blame; indeed Mr. Long and Mr. Payne appear of this mould, for, when they are told they would succeed, a grain of love of decency, without the strong incentive of that to their country, ought to call them forth. I hope Mr. Beachcroft and Mr. Peckham are not so cold members of society; I am sure the merchants of London are as much interested in restoring order in the City as any members of the community, and therefore their private interests, which generally they do not omit, should make them particularly desirous of being useful."

Against what he called the "insolence of the press" the King's active energy, as far as it could be shown in suggestions, was bitter and undying. When he heard, in 1776, that Charles Fox was going abroad, he suggested that, during the absence of the great Tribune, the minister should push forward as much business as possible through Parliament. "Real business," he writes, "is never so well considered as when the attention of the House is not taken up by noisy declamations." And, if the sovereign rejoiced at the absence of adverse declaimers, he was no bad whip to drive in those from whose presence he hoped to derive service. When he was about to receive the Commons with a Report, he wrote to the effect that gentlemen in office should "understand that they ought, on this occasion, to come up with the House, instead of riding in Hyde Park whilst the Speaker is detained, from want of the proper number for his taking the chair."

In the art of gaining friends by attentions and honours, George the Third was an adept. He could resolutely withhold both, too, when policy required or antipathy dictated. He directs Lord North to be civil to Conway; "for I know how much he is pleased at little marks of attention, and that by placing some confidence in him you may rely on his warm support." The King was unwilling that the old custom of the *duello* should expire. On the 17th of December, 1770, he affected astonishment (after Governor Johnston, on the 15th of the month, had remarked in the Commons that Lord George Germaine was more careful of the honour of the nation than of his own) at Lord George "permitting so many days to elapse before he called Governor Johnston to account." The parties *did* fire at one another with admirable ill aim! Then the King could laugh slyly at aged peers coveting new honours, which he, however, good-naturedly conferred on them; and he could be indignant when the presumptuous Lord-Lieutenant of Ireland rather required than prayed him to create an Irish marquis or two. "I desire," the worried King exclaims to Lord North, "I may hear no more of Irish marquises; I feel for the English earls, and do not choose to disgust them." On the other hand, when Lord North began to show symptoms of being anxious to withdraw from beneath the burden of government, the King expresses his willingness to provide for Lord North's children. "It has not been my fate," he says, "in general, to be well served; by you I have, and therefore cannot forget it." Accordingly, if Lord North seems to be a little interested in a criminal about to be hanged, the King tosses to him a reprieve, and the not too disinterested sovereign writes, "If you do wish an earldom for Lady Beaulieu, I will grant her one of any other name" (than of Montague) "to ease your mind; but fairly own I think her conduct to me, as well as that of all her family, deserve none." The King was more scrupulous about filling the deanery of Windsor. It was a settled law with him that "it ought

undoubtedly to be filled by a gentleman," and this settlement was of long standing. "King George the First," he tells Lord North, "would not appoint the late Dean Booth until he was proved to be of the Delamere family." That king probably overlooked the circumstance that Dr. Booth was a distant cousin of Barton Booth the actor, who was also a slip of the Delameres. To return, however, to the King's good will expressed towards Lord North, in order to retain him in his family, the following letter shows how ready the sovereign was to reward his minister out of the national funds.

"Kew, Sept. 19, 1777. 46 min. pt. 11 A.M.
 "Lord North. — From delicacy I take this method of opening to you an affair that dwells much on my mind, but that I can more easily express on paper to you than in conversation. I have now signed the last warrant for paying up the arrears due on my Civil List, and therefore seize with pleasure this instant to insist on doing the same for you, my dear Lord. You have at times dropped to me that you had been in debt ever since your first settling in life, and that you had never been able to get out of that difficulty; I therefore must insist you will now state to me whether 12 or 15,000*l.* will not set your affairs in order; if it will, nay, if 20,000*l.* is necessary, I am resolved you shall have no other person concerned in freeing them but myself. Knowing now my determination, it is easy for you to make a proper arrangement, and at proper times, for to take by degrees that sum. You know me very ill if you do not think that of all the letters I have ever wrote to you this one gives me the most pleasure, and I want no other return but you being convinced that I love you as well as a man of worth as I esteem you as minister. Your conduct at a critical minute I never can forget, and am glad that by your ability and the kindness of Parliament I am enabled to give you this mark of my affection, which is the only one I have ever yet been able to perform, but trust some of the employments for life will in time become vacant, that I may reward your family."

When some of the King's friends were rewarded with small honours, and were sulky accordingly, the sovereign commented somewhat tartly upon the proceeding. Lord Winchelsea accepted "the Bed-chamber," and the King was "not quite edified" at the ill grace with which it was done. "I remember a time when an ambassador would have thought that honour a reward for ability and diligence during a long foreign mission. However, it will teach me one lesson, never again to offer it, but to wait for applications." It is to be noted, too, that George the Third invariably refused his permission to the sons of Roman Catholic gentlemen entering the French service. They obtained ready sanction to enter the armies of other countries. Honours rendered to men who had offended him he resented. He did not object to the Commons voting a monument to Chatham in testimony of what seemed to the King his early patriotism; but if the compliment were paid to Chatham's "general conduct, it is rather an offensive measure to me personally." The King granted audiences with prompt condescension; but he was occasionally surprised at what he had to listen to; as, for instance, when he consented to be bored for half a day by mad Lord George Gordon, who bluntly told the King, "if the restrictions on the Roman Catholics taken off by Parliament were not repealed, that the petitioners would by force right themselves." The King never acted better than when that threat was put in force. He was really "First Magistrate" in an emergency, to encounter which cost other magistrates their wits.

The glances we obtain through these letters into the King's family circle are few, but interesting. We see the King himself, with a minute economy which reminds us of the tariff which

(according to Dumas) Louis Philippe drew up for the service and diet of his children, arranging the household of his sons (Clarence and Kent), and carefully bringing the expense "as low as the nature of the thing would admit," that is to say, a trifle over eleven hundred a year, for two preceptors, a writing-master, and a staff of servants! As a brother, there was often dignity as well as affection in his conduct. The most worthless of his brothers, that licentious imbecile Cumberland, was condemned to pay heavy damages for the dishonour he had brought on Lord Grosvenor. Something of what followed is here told:—

"Richmond Lodge, Nov. 5, 1770.
 "Lord North. — A subject of a most private and delicate kind obliges me to lose no time in acquainting you that my two brothers have this day applied to me on the difficulty that the folly of the youngest has drawn him into; the affair is too public for you to doubt but that it regards the lawsuit; the time will expire this day sevennight, when he must pay the damages and the other expenses attending it. He has taken no one step to raise the money, and now has applied to me as the only means by which he can obtain it, promising to repay it in a year and a half; I therefore promised to write to you, though I saw great difficulty in your finding so large a sum as thirteen thousand pounds in so short a time; but their pointing out to me that the prosecutor would certainly force the House, which would at this licentious time occasion disagreeable reflections on the rest of his family as well as on him. I shall speak more fully to you on this subject on Wednesday, but the time is so short that I did [not] choose to delay opening this affair till then; besides, I am not fond of taking persons on delicate affairs unprepared; whatever can be done ought to be done; and I ought as little as possible to appear in so very improper a business.
 "GEORGE R."

Five years later, fresh trouble had been brought upon him by the private marriage—then published—of another brother with the widowed Lady Waldegrave, the illegitimate niece of Horace Walpole. The following reference to the subject in a letter containing various matters is creditable to both king and brother:—

"My dear Lord, I cannot deny that on the subject of the Duke of Gloucester my heart is wounded. I have ever loved him more with the fondness one bears to a child than a brother: his whole conduct, from the time of his publishing what I must ever think a highly disgraceful step, has tended to make the breach wider; I cannot therefore bring myself, on a repetition of his application, to give him hopes of a future establishment for his children, which would only bring a fresh altercation about his wife, whom I can never think of placing in a situation to answer her extreme pride and vanity. Should he be so ill-advised as to have a provision for her and the children moved in Parliament, the line of conduct to be held is plain. As my conduct is proper, I am not unwilling that the whole world may know it; and all the answer to be given by my Ministers, that it is natural the King should not apply to Parliament for provisions for the children of a younger branch of his family when he has not as yet done it for his own numerous offspring, and totally avoid mentioning the lady. So far for the public; but for yourself, I am certain you know my way of thinking too well to doubt that, should any accident happen to the Duke, I shall certainly take care of his children."

Again, as a father, these letters give proof of the King's zeal in obtaining suitable tutors for the bringing up in the way they should go of wilful young princes. "A tender father," as he writes to Lord North, "cannot have a mind at ease, unless satisfied of the moral principles of men to whose care he intrusts his children." But even a brace of bishops at a time never made very exemplary youths of the royal imps they had to fashion into Christians and gentlemen.

George the Third needed a little instruction himself at times; for he noticed the accession of Lord Bruce to the governorship of his boys in words which would have made Priscian roar and Lindley Murray roll the eye of astonishment—"The appointment of Lord Bruce as Governor to my sons vacates a Lord of the Bed-chamber."

In private, the King had not always been so strictly truthful, perhaps, as became a gentleman; but it was his maxim that "truth ought to be the chief object in a speech from the throne." But we find this to mean that while what was spoken should be true, much that was true might be left unspoken. The discipline to which the King subjected his sons has been ridiculed, but it admits of excuse. The cause is to be found in a remark to Lord North, where George the Third says, "I thank heaven my morals and course of life have little resembled those too prevalent in the present age." His very earnestness to surround his eldest son with suitable attendants defeated his honest purpose. He saw in "the great and known piety" of Lord Dartmouth, and in the pledge that righteous nobleman gave for "the sageness" of his offspring, the assurance of a virtuous companionship for the heir apparent; but Lord Lewisham is only remembered as one of the stoutest drinking chums of the rollicking Prince of Wales. The extravagance of the latter grew beyond all limits; yet George the Third would not have been so offended as he was if the Prince would have been quiet and gentleman-like in his vices. The King's more modest sense was shocked at the scandal of the Prince and Mrs. Robinson; but in the following letter George the Third is hardly fair to *Perdita*, who asked to declare that she never gave her foolish swain any but the best advice:—

"Windsor, August 28th, 1781. 40 min. pt. 9 a.m.
 "I am sorry to be obliged to open a subject to Ld. North that has long given me much pain, but I can rather do it on paper than in conversation; it is a subject of which I know he is not ignorant. My eldest son got last year into a very improper connection with an actress and woman of indifferent character through the friendly assistance of Ld. Malden; a multitude of letters past, which she has threatened to publish unless he, in short, bought them of her. He had made her very foolish promises [*sic*], which, undoubtedly, by her conduct to him, she entirely cancelled. I have thought it right to authorize the getting them from her, and have employed Lieut.-Col. Hotham, on whose discretion [*sic*] I could depend, to manage this business. He has now brought it to a conclusion, and has her consent to get these letters on her receiving 5,000*l.*, undoubtedly an enormous sum; but I wish to get my son out of this shameful scrape. I desire you will therefore see Lieut.-Col. Hotham and settle this with him. I am happy at being able to say that I never was personally engaged in such a transaction, which perhaps makes me feel this the stronger."

But there were more troublesome children than those of the King's household to be dealt with. The great event within the period to which these letters relate was, undoubtedly, the revolt of the British colonies in America. The King's ideas on this important matter are characteristic of the obstinate man, who could yet yield with a good grace when obstinacy or perseverance would no longer avail. In 1774 he had seen Gage. "He says they" (the determined colonists increasing in their pretensions) "will be lions whilst we are lambs; but if we take the resolute part they will undoubtedly prove very meek." Then follow the suggestions for the employment of force; and amongst the instruments used were to be the German soldiers, whose bodies being bought outright from their sovereign proprietors would not have claims to half-pay in case of their

surviving the shock of armies. In the year above named the King thus wrote:—

"Lord North.—The letters from the Quakers of Pennsylvania to some of [the] chiefs of that persuasion in London shews they retain that coolness which is a very strong characteristic of that body of people; but I was in hopes it would have contained some declaration of their submission to the mother-country; whilst by the whole tenour they seem to wish for England giving in some degree way to the opinions of North America; the dye [sic] is now cast, the Colonies must either submit or triumph. I do not wish to come to severer measures, but we must not retreat; by coolness and an unremitting pursuit of the measures that have been adopted I trust they will come to submit; I have no objection afterwards to their seeing that there is no inclination for the present to lay fresh taxes on them, but I am clear there must always be one tax to keep up the right, and as such I approve of the Tea Duty."

The "one tax" to sustain the old right pulled down the edifice it was intended to support. The King was assailed with "anonymous" letters on the subject of this quarrel that was to be fought to the bitter end; but these he despised, saying to Lord North, "I shall never look to the right or left, but steadily pursue the *tract* which my conscience dictates to be the right one." He enjoined the same determination on the part of his ministers in all troubles, at home or abroad. "I am clear on one point that we must persist, and not be dismayed by any difficulties that may arise on either side the Atlantick." Among the means to the end proposed was an application for the hire of several thousand Russian soldiers; and it is amusing to find that not only did the Czarina give a "clear refusal," but that she gave it "in not so genteel a manner as I should have thought might have been expected from her." Among the many means of annoyance adopted by the enemy, after the war began, there was one noticed in the following letter, and fully described in the editorial note. The incident will recall others of later occurrence, but there is something piquant in the circumstance of the enemy fitting out a privateer in our own ports, whence she issued for the destruction of our own property:—

"St. James's, May 14, 1777, 58 min. pt. M.

"Lord North.—The preparing for the business of the House of Commons this day will naturally prevent you coming here; I therefore think it right to apprise you that the Post Office have received notice from the agent at Dover that news has come by a letter from Capt. Frazer at Dunkirk, that Cunningham, the Commander of the pyrratical vessel that seized the Prince of Orange packet-boat, is thrown into prison, and the said packet-boat and the other prizes ordered by the Court of France to be restored. This is so strong a proof that the Court of Versailles mean to keep appearances, that I think the news deserves a place in the speech you will make."

"Capt. Gustavus Conyngham gave a great deal of trouble at this time, and very nearly precipitated the quarrel with England then hatching in France. The American envoys at Paris, Franklin, Deane, Arthur Lee, and Co., prompted doubtless by the adroit Beaumarchais, bought at an English port a trim-built cutter, which they sent to Dunkirk, fitted up for privateering service, and christened The Surprise. Capt. Conyngham was appointed to command her, and one of his first exploits was the capture of the Prince of Orange packet, then carrying the mails between England and Holland. The first intimation the captain of the Prince of Orange had of his capture was the unlooked-for presence of Conyngham at his breakfast-table. The mail-bags were sent off at once to Paris. As, however, France and Great Britain were at the moment nominally friends, Lord Stormont demanded restitution of his passports. The great Gustavus accordingly and his crew were arrested and laid by the heels. The Prince of Orange was restored, the

Surprise confiscated. The English Government sent two men-of-war to Dunkirk, for the purpose of bringing to England Conyngham and his crew, there to be tried as pirates. But the prison at Dunkirk was not furnished with good bars or locks, and the British captains were informed that Messieurs the pirates had escaped—to the great surprise and regret of the French Government."

Although the King stated that every means of distressing America would have his concurrence, he meant nothing but fair hostility. Where cruelty was ever practised, he and the country were ill served by men whose acts were only aids to the enemy. "Cruelty," said the King, "I am certain no officer, either military or civil, in my service, would be guilty of it." He seems to have felt the possibility that a time might come when it would be a wise step on the part of Britain to surrender freely all America, save Canada, Nova Scotia, and the Floridas; but his spirit recoiled at the Americans taking what he and, as he thought, England were not inclined to yield. "Les rois ne lâchent que quand le peuple arrache!" Symptoms of a wavering spirit, however, continually occur, and the royal letter-writer occasionally admits that the struggle should only be continued till England was convinced that it was in vain. This was said, however, after such conviction existed, and Lord North was anxious to resign. The King less dreaded new men from the Opposition joining the ministry than a new, and that a whig, cabinet altogether. "They would make a slave of me," he exclaims, "for the remainder of my days;" and he warns Lord North that he would be the first victim of the many servants of the King whom a new ministry would doom to destruction. Then, in his perplexity, he turns to chide, as it were, those unreasonable rebels and their adherents in Parliament. "Whether the laying a tax was deserving all the evils that have arisen from it, I should suppose no man could allege that without being thought more fit for Bedlam than a seat in the Senate." Poor, honest, ignorant, well-meaning, wrong-going King. The question was whether the unrepresented colonies could be taxed without their consent. The King held on to the wrong side of the argument, and had a heavy fall in consequence. He had better grounds for complaint when France stepped forward to the assistance of the rebel colonies. Without that succour he saw that the colonists must ultimately succumb, and he also seems to have dimly foreseen that in the end the French enthusiasm for Transatlantic liberty might be turned against the very Bourbon family by whom it had been excited.

The statesman to whom these letters are addressed was a member of the Administration headed by Lord Bute, George Grenville (which was followed by the first Rockingham Cabinet), Lord Chatham and the Duke of Grafton, before he formed the ministry of which he was premier, and which lasted, with various modifications, from 1770 to 1782. People and Parliament closed the American struggle, carried the Rockingham party into briefly-held power, for the second time, and Lord North never formed part of a cabinet again, except for a very limited period in the Coalition Ministry, in the year 1783. We close the letters addressed to him with the editor's own words, with which we fully agree. The reader of the notes appended to them, he remarks, "may, perhaps, justly complain of my having too often forgotten the golden rule that an editor should regard himself as simply the servant of the author." We do not remember a case where the editor has so often thrust his "author" aside to figure in the character of a rather too prolix master.

A Sanskrit Grammar for Beginners, in Devanāgarī and Roman Letters throughout. By Max Müller. (Longmans & Co.)

THE study of Sanskrit may be said to have commenced for Europeans with the publication of Colebrooke's Grammar in 1805, of Carey's in 1806, and of that by Wilkins in 1808. Forster's Grammar appeared in 1810, and, about the same time, Hamilton's Lectures at Haileybury College began to diffuse the knowledge of this ancient language, by the help of which comparative philology has grown into a science. Among Hamilton's pupils was one who was destined to far surpass his teacher, and whose grammar has served with that of Colebrooke as the model of the book before us. But if Bopp owed anything to English teaching, he has repaid the debt with interest by the prodigious assistance he has rendered to all students; and the same thing must be chronicled of the author of this book, who gained his first acquaintance with Sanskrit from Bopp's Grammar, and has since greatly helped to spread the fame of his master and the knowledge of Sanskrit over the whole civilized world.

Besides the Sanskrit grammars already mentioned, there are, to say nothing of those in German by Boller and Benfey, and in French, Danish and Italian by Oppert, Westergaard and Flechia, the grammars of Wilson, Williams and Yates. It might be thought, therefore, that a new Sanskrit grammar was hardly required. But whoever will take the pains to compare Prof. Max Müller's production with the works of his predecessors will, we think, hardly assent to that view. In arrangement, lucidity and correctness it is undoubtedly a great step in advance, and seems to leave little to be desired. A few things, indeed, of no great importance have occurred to us as proper to be altered or added, and these we will at once mention very briefly. To enlarge on such matters might, perhaps, be interesting to a very small circle of readers, but it certainly would not be entertaining to the million. In the first place, then, we think that an alphabetical index, such as there is at the end of Wilson's Grammar, would be extremely useful. In it the student might find the page containing the explanation of various matters, and especially of the native terms employed in the book. For instance, at page 57 the learner comes to the term "Pada termination," and at page 134 he meets with "Bahuvrīhi compounds" and "Dvandvas," and must, of course, feel puzzled until he arrives at pages 61, 234, 235, where the difficulty is cleared up. Again, it is a great pity that the references to Pāṇini, spoken of at page xi of the Preface, were not given, and it is to be hoped that in the next edition they will be added, for the reasons mentioned by the author. In a few places the English of the examples has been omitted, as of those to § 72, and at p. 32, l. 13; p. 114, l. 2; p. 115, l. 16; p. 127, l. 16. Again, it seems to us to be regretted that the native order of the ten classes of verbs adhered to by Wilson should be here departed from, if only because it involves the learning of two systems. Lastly, it cannot be denied that the want of chapters on the Derivation of Words and on Syntax takes from the perfect symmetry of the book. Nor is this want atoned for by the circumstance that these subjects have been handled by other writers. A grammar should be complete in itself.

Among the changes made in this book from the system adopted by Wilson is an alteration in the names and number of the tenses of the verb. Instead of the 1st, 2nd and 3rd preterite

of Wilson and Williams, we have here the imperfect, reduplicated perfect, and 2nd aorist; their potential is called here the optative; their first, or definite future, is the periphrastic future of this grammar; and three tenses are here added, the periphrastic perfect, the 1st aorist, and the subjunctive, which last, however, occurs only in the Vedas. The rules for Sandhi, too, are in this grammar fuller and better. For instance, at section 54, there is a good rule, which we do not remember in Wilson. On the whole, we feel convinced that this work must supersede all others of its class, in England at least.

Before concluding this notice we must remark that we entirely coincide in the observations at page 1 on the Devanāgarī alphabet: "Sanskrit is properly written with the Devanāgarī alphabet," though "the Bengali, Telugu and other modern Indian alphabets are commonly employed for writing Sanskrit in their respective provinces." Some persons seem to imagine that the Devanāgarī and the Zend alphabets have been invented by learned men and were never in common use. To this it may be replied in the words of the note to this page, "Alphabets were never invented, in the usual sense of that word." Alphabets, in fact, like Topsy, were not made,—they grew.

The New Gospel of Peace according to St. Benjamin. (New York, The American News Company; London, Low & Co.)

A trifle of satire, thrown into the political society of New York three or four years ago, has grown, through successive additions, into the respectable volume—respectable as to size—now lying on our table, a present from the American News Company. It is a political pasquinade; a humour of the day; meant by its author to produce a momentary effect, and not expected by him to live beyond its little hour. It certainly served its purpose of turning the laugh against certain political leaders in New York; and, to its author's surprise, it has not died the death of all spent shot. The squib made its first appearance in a pamphlet of forty pages; it now appears in a volume of 370 pages, and the gradual extension of size has been accompanied in successive editions by a great enlargement of plan.

The first purpose of the satirist was to ridicule the pretensions of the peace party in New York, that is to say, of the Copperheads, Conservatives, and Democrats, of all who were friendly to the South, and willing to condone the crime of secession. Of this party, Fernando Wood and Benjamin Wood were the leaders; and the sarcasm falls most heavily on these two persons; but other local politicians, bankers, editors of newspapers, hotel-keepers, and yet smaller fry, come in for the lash. A good deal of the fun escapes our apprehension for lack of minute acquaintance with the local politicians of New York four years ago. Of course we know who is meant by Jeph the Repudiator, also by Ker Tiss who wrote concerning the Great Covenant, Augustus the money-changer, and James the Scribe which knew nothing. But even the gloss supplied by a letter of remonstrance to the *Evening Post* does not help us with Samuel, who was rich in butter, Elijah, who smelt the battle afar off, Peter the Barrel-maker, and Assohkald Edditah. Yet we confess to having read this squib with as thorough an enjoyment of its racy and pungent humour as though it had dealt with our own affairs, and every name and detail were familiar to us. It is a piece of political sport such as Swift might have written had Swift been a Puritan.

The form is that of the well-worn ancient chronicle, a form which has been worked to the last threads. It professes to be a long-lost work of Benjamin the Scribe, who is said, in a marginal note, to have also procured to be written a book called Deighlinuze, "a Part of which was made public every morning." This Benjamin, it has been found by other marginal notes, "lived nigh unto a place called Pugh-tummug, where the sect of Smalphri among the Dimmichrats poured out drink-offerings unto Tahmunee."

The editor of this old chronicle, who signs himself (your Yankees have such very odd names) U. Donough Outis, which sounds to us very much like a sly laugh at the reader's perplexity, describes the idiom of his piece:—"The language in which this manuscript is written is the Iangkie, a tongue of which little is known, but which I suppose to be a more ancient and pure form of the language of Jonbool. Where this land is I cannot conjecture, but as the Iangkies appear to have dwelt in a country very far East, I am inclined to think that their language is the long-sought original language spoken in Paradise. Your readers cannot but have observed the strong oriental character of the whole narrative. And indeed I have sometimes thought that the Abraham of the New Gospel was the veritable Father of the Faithful himself. But opposed to this conjecture are the manifest hostility between him and Augustus the money-changer, and the fact that Esther and Ahasuerus and other persons who lived after the first and even second Captivity, are mentioned. Perhaps some of the 'Christian young men' of Baltimore or of New York can elucidate this point."

To come down to the writing itself:—"In the days of Abraham there was war in the land of Unculpalm, and the people fought with weapons of iron and with ships of iron; and there went out one who preached a new gospel of peace." "It came to pass in those days that in the country of Mannatton, in the city which is called Gotham, that is over against Jahzee, as thou goest down by the great river, the River Hutzoon, to Communipah, there was a man whose name was Phermandiwd. And he was a just man, and a righteous; and he walked uprightly before the world. But when he was not before the world his walk was slantindicular. And he loved the people. And Phermandiwd said within himself, Of a truth I love the people; but am I not one of the people; yea, verily, am I not number one of the people? and shall I not therefore first love myself? So Phermandiwd first loved himself, and the rest of the people after himself."

The chronicle runs on into private and personal matters connected with the said Phermandiwd, which have to be accredited to the reader by extracts from law reports and the like. The fun is a little fast, the satire a little unscrupulous; telling how Phermandiwd cheated his partner in business; how he courted the Pahdees, and became, through their votes, a ruler in Gotham; how he and the Pahdees devoured the substance of the men of Gotham; how the people rose up against them, and took their powers and privileges away from them; and how Phermandiwd then conceived the idea of preaching the Gospel of Peace. For the war was still burning in the land of Unculpalm, where the Tshivulree were fighting to keep possession of the everlasting Niggah; in which cause they were aided and strengthened by the great sect of the Phiretahs. These Phiretahs are said to have been helped by the rulers of Jonbool. So Phermandiwd made sure that the Phiretahs would prevail; and therefore he made a league with them, in the new gospel of

peace. How he entered into their plots and played their game, and how he and they came to a bad end—are not all these things written down at length, for the benefit of any reader who may wish to increase his knowledge of ancient times, in the papers edited by Benjamin the Scribe?

Of more present food for mirth is the section recently added to these records on the doings of the Pahdees in the city of Gotham and the land of Unculpalm; and from this part of the record we venture to make a rather long excerpt. First, we have a general statement of the facts:

"And about those days there arose certain men, Pahdees, calling themselves Phainyns, who conspired together to wrest the isle of Ouldairin from the Queen of the land of Jonbool. Now it was from the isle of Ouldairin that the Pahdees came into the land of Unculpalm. And they professed great love unto that isle, inasmuch that they oftentimes gathered themselves together and poured out drink-offerings in honour of Ouldairin, and put on green aprons and green apparel upon their shoulders, and put green branches in their caps, and walked about the streets carrying green banners. (For Ouldairin was also called the green isle, and they that came from it into the land of Unculpalm were called Green-auns). And every man when he wished them to give their voices that he should be made a judge or an officer, must needs praise not the land of Unculpalm and the Iangkies, who framed the government and the laws thereof, but the isle of Ouldairin, and the Pahdees who from the beginning neither established government in their own land nor administered laws anywhere, except in the city of Gotham. Yet, although the Pahdees came from that land because they were poor, and many of them became rich in the land of Unculpalm, it was never known of any man that a Pahdee returned with his riches to the isle of Ouldairin, that he professed so much love unto, neither he nor his children."

This is followed, as it should be in works of art of this kind, by a piece of historical illustration:—

"Although the Pahdees never had established government or administered laws in Ouldairin, they diligently sought instead thereof to have schyndees therein, first with the men who sought to establish a government for them, but if not with them then with each other. And the schyndees were great schyndees, and went on without ceasing from one end of the island even unto the other, until there arose one whose name was Nohl, who was a man after the heart of the Iangkies. And he was of their blood and of their kind, and in very deed he was a Iangkie, and he ruled the Iangkies and the land whence the Iangkies had come. For this was before that land came under the dominion of the evil spirit Jonbool, and its people ceased to be like the Iangkies and became Jonboolish; which came to pass about four generations after the fathers of the Iangkies went out of that land. And Nohl was a great captain before the Lord. And he went over to Ouldairin, and he fell upon the Pahdees who had been making schyndees with his officers and each other, and he smote them hip and thigh, and put every man of them to the sword. And he swept that land even as a woman sweepeth a room to garnish it. And after that there were no more schyndees in Ouldairin, save the schyndees that every Pahdee maketh with some other Pahdee, lest he should pine away and die."

And thus, by easy stages, we descend upon our present times:—

"Now the Pahdees in the land of Unculpalm said one to another, Are we not in the land of Unculpalm, where the power of Jonbool cannot touch us, or the officers thereof follow us? and we are many and receive money; let us therefore conspire to make a great schyndee in the isle of Ouldairin. And they gathered themselves together, and they took a large upper room, and they placed men at the outside of the outer door, clad in raiment of green and gold, and having drawn swords in their hands. For they said, How shall men know that we are conspiring secretly, unless we set a

guard over ourselves? And they chose a chief man to rule them, and they called him the Hid-Sinter, which being interpreted, is the top-middle; for in the tongue of the Pahdees *hid* is top, and *sinter* is middle. For they said, How shall men know of him what he is unless we call him the Hid-Sinter? For how can they know that he is not in the middle unless we call him the *hid*, and how can they know that he is not at the top unless we call him the *sinter*? And it came to pass that after many days the Hid-Sinter sent out tax-gatherers, and they went among the Pahdees and chiefly among the Bihdees throughout the city of Gotham and the other cities in the land of Unculpsalm; and they gathered tribute of the Pahdees and the Bihdees; and the sum thereof was great, even hundreds of thousands of pieces of silver. Then the Hid-Sinter and his chief officers took unto themselves a house great and spacious in the city of Gotham, and they adorned it with gold work, and with carver's work, and with hangings of many colours, and fared sumptuously therein, and poured out drink-offerings night and day unto the isle of Ouldairin. And they set up a government therein, which they called the government of Ouldairin, and chose unto themselves certain lawgivers, which they called the Sinnit. And when men asked of them, How is it that this is the government of Ouldairin, seeing that Ouldairin is three thousand miles away, and is ruled by the Queen and the lawgivers of the land of Jonbool? that the Phainyuns answered and said: Is not this man the Hid-Sinter? and are not these men the Sinnit? and do not these other men guard the door in garments of green and gold with drawn swords that men may know that we are conspiring secretly? And the laws that the Sinnit makes and the Hid-Sinter signs with his name, are they not declared to be the laws of the isle of Ouldairin? and can the Queen of Jonbool prevent this or pass the men who guard the door with drawn swords and arrayed in garments of green and gold? How, therefore, is it not the government of Ouldairin? Now it came to pass that when certain of the Pahdees, Phainyuns, saw that the Hid-Sinter and his chief officers lived in a great house, and fared sumptuously every day, and poured out drink-offerings unto Ouldairin night and morning, and lived as if all their kinsfolk and acquaintance were dying day by day, and that there was a ouaic without end, that their souls were moved with envy, and they said each within his own heart, Why should I not live in a great house and fare sumptuously and pour out drink-offerings unto Ouldairin, and have a ouaic without end? But unto each other and unto the world they said, Behold the Hid-Sinter and his officers do not govern Ouldairin righteously, and they waste the substance of the people. Let us therefore declare their government to be at an end, and let us set up a new government, with a new Hid-Sinter and a new Sinnit, even ourselves. And they did so. And they declared that the first Hid-Sinter was no longer Hid-Sinter, but that their Hid-Sinter was the real Hid-Sinter, and was not only at the top and at the middle but at the bottom and at both sides at the same time; and moreover they especially declared that tribute-money should no more be paid to the first Hid-Sinter and his officers, but unto theirs. But the first Hid-Sinter and his officers would not be set at naught, neither would they cease receiving tribute-money; but they declared that the second Hid-Sinter and his officers themselves were naught. And so it came to pass that there were three governments for the isle of Ouldairin; one in the land of Jonbool and two in the city of Gotham in the land of Unculpsalm, and that neither of these governments could do ought to hinder the other. But when the Phainyuns gathered unto themselves men, Pahdees, in the island of Ouldairin, who went about there in the night-time with swords and with spears and with staves, the governors sent there by the Queen of Jonbool took these men and cast some of them into prison, and banished others into a far country. And the great council of the land of Jonbool made a law by which the governors of Ouldairin might take any man and cast him into prison and keep him there without trial; and they did so with many men. And so the end of the Phainyuns was

that they brought it to pass, that every Pahdee in the isle of Ouldairin might be cast into prison and kept there without a trial. And therefore do the Phainyuns in the land of Unculpsalm believe that Ouldairin is governed by their Hid-Sinter and their Sinnit unto this day."

Alas for satire! Before this droll account of the Fenians could be printed off, a yet more comical change had come upon that body, and the Head-Centre had been cast out of the organization into infinite space. The broadest drolleries and grotesques are beaten by realities.

The Poems of Thomas Kibble Hervey. Edited by Mrs. T. K. Hervey. With a Memoir. (Boston, Ticknor & Fields.)

THOUGH the name of T. K. Hervey was once familiar enough to the readers of English poetry, his scattered pieces are now for the first time collected and issued, and by American publishers. Influenced, no doubt, by Moore and Byron, but with an individuality of his own, Hervey was known in his day as a poet of sentiment, whose style was remarkable for its grace and minuteness of finish. His 'Convict Ship' and 'Sister's Grave' were especial favourites; the former, indeed, has found its way into most collections of English verse. T. K. Hervey's best productions were short. He was the very poet for the literary Annuals which, in their palmy days, were greatly indebted to his pen. His Charades, in their combination of fancy and jest not unlike those of Præd, are less known than his serious pieces, and form an acceptable variety in the volume. Apart from its merit, this collection has interest as a memorial of a taste more sentimental than that of our own time, and yet not disinclined to the alternation of sentiment with *badinage*. The book is edited by Mrs. T. K. Hervey, whose poems—marked by elevated feeling and delicate fancy—well merit at her own hands the service of collection which she has rendered to those of her late husband.

Mr. Hervey was a master of the English language. It is well known that Gall's first-discovered organ was that of *language*, largeness of which gives prominence to the eyeballs: his attention was called to the coincidence of the feature and the faculty in one of his intimate friends. Had that friend been T. K. Hervey, the result would have been the same. Two of his most conspicuous points were the remarkable prominence of the eyeballs, and the ease with which he could press into his service, at a moment's notice, every English idiom which his mind possessed. He wrote his best as fast as his pen could form the words; his best was very good; and we have frequently heard him cited as, in this respect, a remarkable confirmation of Gall's system.

So far as we can learn from this volume, his family cannot furnish any very accurate details of his early life: our knowledge is in some points more minute. He continued at Manchester until he was more than of age; he was intended for the bar, and was then placed in a pleader's office; if we remember rightly, in the office of Mr. Scriven. The work of this lawyer on Copyholds is described by Hervey in one of his early poems as the result of great labour, carried on

Till at his country's feet he placed
The spoils he gathered from the waste.

At the age of twenty-five, he determined on relinquishing legal study, to which he had made tolerable application, and on entering at Cambridge. He became an undergraduate of Caius College in October, 1822; but in February, 1823, he migrated to Trinity College. He remained at Cambridge not quite two years, and did not proceed to a degree: on leaving

the University he commenced a literary career in London of about thirty-five years' duration.

His poetical vein had been nourished, to some extent, before he left Manchester: impulse was given to the pursuit while he was at Cambridge, in the following way. The subject for the Chancellor's Prize Poem in 1823 was "Australia"; and Hervey's classical lecturer—now Archdeacon Thomas Thorp—invited his class to give him some verses on the subject as an exercise. Hervey's verses were so good that Mr. Thorp read them to the class, with high commendation; and in private he recommended their author to compete for the University prize. This he did; but Præd was the successful competitor. Hervey published his poem with alterations and additions, and with some shorter pieces, while at Cambridge: he was introduced to a publisher by his friend Croly, who was then a poet of some vogue. This poem is in the present collection: we remember the passage beginning

A ship! a ship! I see the swelling sails

as read in the lecture-room. At that time, political feeling influenced literary criticism much more, we rejoice to say, than is now common. The Manchester Radical journal gave the praise to which the volume is well entitled, especially as the first essay of a young man: the Tory paper described it as a rejected prize poem, tagged with some of the usual stuff à la Tom Moore. Perhaps we have inverted the characters of the journals.

If Hervey had been less convivial and more industrious, he would have shone as a writer of history; he had capacity for research and a strong memory; as a young man he possessed a large amount of reading. He would have been a powerful writer; and his poetical fancy would have shed light upon his style. Of the prose authors whose writing stands the test of reading, there have been brilliant instances among those who have had the gift of poetry; Scott, Southey, and Macaulay will suggest themselves to every one, to go no further back.

Good Cookery Illustrated. And Recipes communicated by the Welsh Hermit of the Cell of St. Gover; with various Remarks on many Things Past and Present. By the Right Hon. Lady Llanover. (Bentley.)

It is really difficult to conceive that this book has been written with a grave purpose, or that its writer can imagine the slightest possible genuine instruction derivable from its pages. If it be a joke, it is a very solid and a very stolid one. On the one hand, so carefully printed a volume is not a matter of every-day occurrence. It is better printed than illustrated. It has a wonderful frontispiece, setting forth a dialogue between an old man and a young one. It is bedecked with three lithographic illustrations of sheaves of different grain, from drawings by the Right Honourable author, and with woodcuts, representing sporting adventures and other rural scenes, which would hardly find much favour in the eyes of Mr. Fores's customers,—also with diagrams of culinary utensils, foremost among which figures (gentle English reader, make the most of it!) the "Fwrm Fach." This is Lady Llanover's crucible of crucibles, on the mystery and maintenance of which in all its Cambrian integrity she holds that "good cookery" depends.

Humour in a cookery book is not unwelcome. There is the hand of a courtly gentleman in the treatise of Brillat-Savarin (not to speak of one or two egregious receipts; among others, that for eggs fried in gravy). Dr. Kitchiner's 'Cook's Oracle' was not bad reading. There are many important ideas (especially on the subject

of suppers) to be gleaned from the 'Noctes Ambrosianæ.' We fancy Scotland could "pull caps" with Wales in the article of viands and the most succulent means of preparing the same. Who has forgotten those clear, sensible papers in Walker's "Original" regarding dining and giving dinners, which have been, as it were, a staff and a finger-post to many a young house-keeper? Neither must Mr. Hayward's more aristocratic essay languish without its praise when the literature of the hot hearth and the table is the theme,—nor the lively dinner correspondence promulgated in the *Times* a few years ago, the only fault of which was that it proved rather too much. A further word must be edged in to acknowledge the racy, practical sense of Mrs. Selby's little book on 'The Dinner Question.' A good receipt, with every weight, measure and direction precisely tabulated, is made all the more relishing by a spice of good writing. Attic salt can be only despised by those who gorge themselves like swine. But, we grieve to say, the proprietor of the "Ffwrn Fach" has thrown in no such seasoning among the conceits which garnish her pages.

"The Hermit," we presume, is our Right Honourable Lady "in doublet and hose." In his kitchen, we are told, "there was every convenience for cooking, with four Welsh women of advanced age, the eldest being past eighty, and the youngest past fifty, but full of activity, and in costumes that would have made the fortune of an artist." We confess to fancying that an octogenarian kitchen-maid—happily, the eldest of four—in a beaver hat!—would be a sight little calculated to inspire confidence in a dinner to come. These four "Welsh widows" (to quote Lady Llanover) appear largely devoted to breaking bones and pounding cold meat in mortars, with the laudable view of preventing waste! But why such a plurality of cooks? Our judgment preponderates in favour of one competent middle-aged female as better, not to say more economical, than a quartett, headed by a brisk old woman of eighty!

After having shown this, it would be an abuse to go deliberately through this volume. We have submitted the receipts it contains to those having direct experience in the culinary art, and their verdict is, that they contain nothing new or marking. The world has not now to learn for the first time that food must be prepared carefully and slowly if it is to be prepared completely; that the old notion of a huge fire, in place of slow preparation, is a ridiculous, exploded superstition. The French peasant's *pot-au-feu*, "never ending, still beginning," always simmering on among the wood ashes, yields a result which many a "professed cook" of other days never surpassed. Besides the more literary writers already named, such practical teachers as Mrs. Beeton and Miss Eliza Acton and "Cre-Fydd" and Miss Hill had already done much to enlarge the popular mind (particularly on the subject of vegetables), to prolong the lives and tempers of our cooks by the reduction of the terrible old-fashioned kitchen fire, and to lessen the figures on the quarter's bills, before Lady Llanover disclosed her oracles. The great truth had been mastered by persons of modest fortune that delicacies are, in nine cases out of ten, merely so many unwholesome or insipid vulgarities. But then none of the above memorable literary characters, or culinary gentlewomen, to whom the tables of moderate households are so much indebted, discoursed as Lady Llanover does in this astounding book on 'Good Cookery,' on hoops, crinolines, ankle-jacks, shirts (as made worthless by wicked sewing-machines), railroads and their predicaments, hedges, har-

vesting, the pre-eminence of the Principality! and the religious maintenance of its language. Why was not "the Hermit's" tome written in Welsh?

NEW NOVELS.

Saint Alice: who, however, was no Saint, &c.
By Edward Campbell Tainsh. 3 vols. (Hurst & Blackett.)

Mr. Tainsh concludes the title of his book with Wordsworth's somewhat too familiar lines, "A creature not too bright or good," &c.; and no inconsiderable tribute is rendered to his cleverness when we say that, notwithstanding the irritating weakness of its title, the impalpable vagueness of its character, and its almost total want of what is technically termed "story," his book is an entertaining piece of literature. That he can think like a gentleman and write like a man of cultivated taste, that his intellectual tendencies are in the right direction and his sympathies those of a fine nature, 'Saint Alice' affords ample proof; but the production is so deficient in art that, though we do not venture to call it anything but a work of fiction, we can scarcely bring ourselves to regard it as a novel. There is no point in the three volumes where the reader catches himself predicting the incidents of the next chapter, or feeling any anxiety for the welfare of a character, or caring enough about the story to have an opinion, or wish as to the course and tenor of what remains to be perused. That Saint Alice will marry some one, the opening chapters give us to understand; but whether she is destined to be the wife of Arnold, who adopts her when she is left at her father's death a four years' old orphan, or Ponsford, whom she rescued from unbelief by looking like an angel, or Morton, whom she very properly refuses, or Graham, whom, after a vast amount of shilly-shallying, she eventually accepts, no ordinary subscriber to Mudie's Library will trouble himself to hazard a conjecture. Still, as we have already intimated, the book is readable; and for this quality the author deserves a degree of respectful treatment, although the readableness depends very much upon the fact that whilst his page contains only a hundred and fifty words, his book comprises a great deal of the kind of writing which can be skipped as easily as it is produced laboriously.

So far as this narrative without a story can be credited with a chain of incidents and harmony of design, it may be described as the romantic memoir of a young lady from early childhood till she experiences the first pleasures of maternity; and very pleasantly is she introduced to us by the imaginary scribe, Frank Arnold, who, in playing the part of her historian, becomes his own biographer. Frank is a fastidious and scarcely young bachelor, living in easy circumstances at a place where he can command horse exercise on downs and breezes fresh from the sea; and, like many a bachelor whom time is rendering thoughtful, he has his pet theories about the feminine character, about woman's status in society, about the demerits of the training which usage assigns to her as a sufficient education, about the probabilities and possibilities of her existence, and about various kindred matters upon which the ladies of New York are prone to be satirically eloquent. "And now, Graham," observes Arnold to his friend, "once for all, it is because I so well know, and so reverently value what a woman is when she possesses these essentials of nobility, that I feel so strongly, whenever I suffer myself to think about it, concerning the way in which so much beauty and excellence

is spoilt and blotted out by the devil-indented customs that govern the lives of commonplace women. And, I tell you, if Alice does not grow up an earnest, truthful, just woman, I shall feel I have failed with her, whatever else she may be." Far from failing in his endeavours, Mr. Arnold succeeds, and, we may add, succeeds with a notably small amount of trouble. Either Alice was an unusually favourable subject for his experiment, or young ladies can be very easily raised to the highest grade of feminine possibility in intellect, temper, style, by encouraging them to talk with their elders on high and ennobling topics, and by giving them, on alternate days, month in and month out throughout the year, lectures on the first book of Euclid, and critical addresses on the Beautiful. Clearly the artistic and philosophic talk which fitted Alice for the proud position of wife to a decidedly commonplace man was adapted to her case; but Mr. Tainsh would have exercised a wise discretion had he omitted the greater part of it from his present work, and inserted in its place a notice that ladies desirous of trying his system on themselves, or their little girls, might procure it at his publisher's in a separate volume. The didactic portions of the tale are far too heavily weighted with familiar reflections put in unfamiliar language, and with just those quotations from popular poetry that every one knows. Still we part in no unfriendly terms with Mr. Tainsh, hoping that the Fates will permit him to educate some nice little girls in accordance with his theories.

The Master of Wingbourne: a Novel. 2 vols. (Newby.)

'The Master of Wingbourne' is a story that is pleasantly written, and, though not remarkably original, is interesting. It is the old stock subject of a daughter called upon to sacrifice her own happiness to save her father from disgrace and poverty. The characters are drawn with some delicacy. Ellerslie, the evil genius of the story, is kept within the limits of human nature, and though he is bad enough, he has the grace of being a human creature both in his temptations and his repentance. The story is not well put together, but it gives a promise of better things.

Old Trinity: a Tale of Real Life. By T. Mason Jones. 3 vols. (Bentley.)

Mr. Mason Jones is pretty well known as a reformer of the advanced school, and one of the speakers for the Reform League. He is also familiar to the London public through the medium of a course of "Orations," delivered by him at Willis's Rooms, upon the lives of several British poets and distinguished men, some ten years ago, which at the time excited considerable attention. He is further known as a sojourner and lecturer, with strong Northern sympathies, in the United States during the late war in America, and as a candidate for admission to the Imperial Parliament at home at more than one contested election. But, as far as we are aware, this is the first occasion upon which he has appeared in the character of a writer of fiction, or upon which he has seriously taken upon himself the pains of authorship. Mr. Jones was a member of that Old Trinity of which he writes, and Old Trinity is the familiar name for Trinity College, Dublin. It seemed probable, then, that his tale would assume something of the form of an autobiography; and such, we imagine, was the prevailing notion. It was, however, wholly erroneous. In Mr. Mason Jones's story we are unable to detect anything which we can in any way connect with the story of Mr. Mason Jones's

own life, or with, at all events, what we know of it. It is simply and essentially a novel in the accepted sense, with a fair share of the imperfections which belong to its class, but with, happily, a considerable share also of advantages and beauties which are the gift solely of its author.

The scene of the story is laid partly in Old Trinity and partly in the country districts of Ireland,—especially those which border on the river Shannon, in the county of Limerick. The action of the plot is twofold. There is, first, a baronet, Sir Bernard Carew, with his confidential friend, Capt. Flood, who lives upon a rich estate in the country, and between whom and the said Capt. Flood certain mysterious relations subsist, concerning the way in which he has come by his property, and other matters, which are never thoroughly cleared up throughout the book. There is then Tom Butler, the hero, an undergraduate in college, and his friend Robert O'Neill, son of another baronet, Sir Arthur O'Neill, whose estates lie in the neighbourhood of those of Sir Bernard Carew. Tom Butler is a young man of remarkable talent, application and self-control, who has carried off nearly all the honours in college, and Robert O'Neill has a profound admiration and affection for him. We are here presented with some sketches of college life and character, which may or may not bear a striking resemblance to the originals, but which are not of themselves particularly interesting or attractive. Now Sir Arthur O'Neill is possessed of a very beautiful niece, Helen, and Sir Bernard Carew is desirous of making her his wife. This is, however, opposed by Capt. Flood, or is in some strange way used by him as a weapon for imposing fresh extortions upon Sir Bernard; and as the sequel to a series of incidents rather clumsily managed, Carew takes an opportunity one fine night of pitching his friend Flood into a lime-kiln, where that gentleman is carefully consumed, and thus done with altogether. The affair of Capt. Flood's disappearance makes a slight stir at first; but all traces of him are lost, and no one suspects Sir Bernard. Meanwhile, O'Neill has fallen seriously ill in Dublin, and has been watched over with more than fraternal tenderness by Butler; and it is considered desirable to summon his family to town. Sir Arthur is ill, and cannot come, but his mother, Lady Julia, comes, and Helen, and they are installed in O'Neill's rooms in college, and are catered for by Tom Butler. The proper series of events immediately follows: O'Neill rapidly recovers, Butler falls desperately in love with Helen, Helen passionately in love with Butler; and ere the patient is restored to health and removed to the country, the last two have plighted their troth in secret, and Butler has been innocently invited down by Lady O'Neill to spend his vacation with her fascinating niece.

Events now march with increased rapidity. Helen has, in a strange manner, gained a knowledge of some of Sir Bernard's black deeds, and when he proposes for her rejects him with contumely. Butler is at the same time staying with the O'Neills, and, meeting the rejected suitor by chance that evening, is grossly insulted by him, and a desperate struggle ensues. Sir Bernard is thrown heavily to the ground, and his head coming in contact with a stone, he is killed upon the spot; and Butler, acting upon the advice of a friend who has witnessed the deed, seeks safety in flight. Before going, however, he has an interview with Sir Arthur, who forbids him to think of his niece's hand; and upon this pretence, but really from the consciousness of having slain Sir Bernard, and from fear of the consequences, he resolves to

obey the old baronet's injunctions. But the effort is too much for him, and, having got no further than his brother's house, he is seized with a serious illness, during which Helen, having learnt all from her cousin O'Neill, whom Butler had taken into his confidence, hastens to assure her lover of unaltered attachment. The assurance revives him partially, and they all start for a tour in Italy together.

Meanwhile, the public mind is greatly agitated at the fate of Sir Bernard, which is almost universally ascribed to agrarian outrage, and at last suspicion falls upon Mark Butler, Tom's brother, formerly one of Sir Bernard's tenants, but since evicted, and he is forthwith arrested on suspicion of having done the deed. The evidence is strong against him, and poor Mark is on the point of being convicted, when Tom Butler opportunely arrives from the Continent, and declares himself the culprit. Then follows a Damon and Pythias scene, each brother trying to exonerate the other by declaring himself the guilty party, till at last all is satisfactorily arranged by both being released without further inquiry, the officers of justice having, apparently, too high a sense of moral worth to proceed against so noble-spirited an individual as Thomas Butler. The rest is all happiness and sunshine. Sir Arthur no longer withholds his consent to his niece's marriage with Tom,—Mark Butler discovers the lady of his choice in a certain Minnie Young,—all are respectively married,—and the curtain falls upon a vivid picture of their conjugal felicity some years after.

Mr. Mason Jones has written a very readable novel, and has written it well.

A Journey to Ashango-Land: and Further Penetration into Equatorial Africa. By Paul B. Du Chaillu. With Map and Illustrations. (Murray.)

M. Du Chaillu opens the record of his more recent travels by a flourish of trumpets. In most of the disputed points, he says, in the narrative of his former explorations his opponents have been proved to be in the wrong and himself in the right. On the most interesting, if not the most important, points of all, however,—those referring to the gorilla,—he has changed a part, at least, of his formerly expressed opinions. "Some of the statements relating to its habits, such as its association only in very small bands, I have found reason on further observation to modify." Having stated that his first accounts of the geography of his African expedition, after being disputed, were confirmed as to their accuracy by French explorers who have recently gone on the same path, this traveller says,— "The principal object I had in view in my last journey was to make known with more accuracy than I had been able to do in my former one the geographical features of the country, believing this to be the first duty of a traveller in exploring new regions." Thus, M. Du Chaillu went out to explain with "more accuracy" what he maintains was accurately explained at first. This is a little confusing, as all M. Du Chaillu's accounts have been: a circumstance which may be attributed probably to his want of practice in composition, and perhaps a defective memory, which caused him to fall into some mistakes in the course (as he says) "of compiling my book from my rough notes." Thus resolved, and after due training for the work before him, our traveller, in August, 1863, sailed from England, where he "had received so much kindness and sympathy," with the tears in his eyes, and in October was carried in a frail canoe, "on the back of a promising roller," on to the beach near the mouth of the

Fernand Vaz. Several hundred savages greeted him on his thus dashing into Africa, with dances and shouts of frantic joy; and in a moment the traveller found himself among "old friends." He busied himself with getting his luggage ashore; but here the promising rollers proved deceitful, for on his making the attempt to land they pitched the traveller into the sea, and swamped the canoe which carried his astronomical instruments.

When affairs were once more got into order, M. Du Chaillu proceeded into the interior. The narrative of his adventures is told with a certain modesty and an improved taste as compared with the record of his former travels. He describes the geography of the countries through which he travelled, and with some minuteness the manners and customs of the tribes with which he became acquainted. He notices the facilities he possessed for more accurate observation on these last points, through his knowledge of the language of some of the communities through which he passed. His own habit was to set down at night, when in camp and his work with the sextant was done, the history of the day's adventures in three different books, which were carried by three different porters, in order to diminish the chances of the whole being lost. Why the author did not carry one of the copies on his own person he does not inform us. As it was, two out of the three copies were lost. He reached Ashango-Land only to be compelled to beat a disastrous retreat from it. In the course of the flight two copies were thrown into the bush, but a portion of the third (four volumes out of five) was saved, one being lost, with nearly the whole of the traveller's outfit.

In the natives with whom the explorer came in contact we have "the negro as he is, undisturbed by the slave-dealing practices, the proselytism, or the trading enterprise of other races." After such experience as he has had of the negro, the traveller's conclusions come to this—namely, that the native African may be raised somewhat in the scale of civilization, but that he cannot sustain himself there without continued support. The efforts of missionaries "for hundreds of years" have done nothing for him. He relapses into barbarism as soon as one missionary passes away, and only picks up a little civilization when another appears to teach him by precept and example. In short, the negroes have no power of progression in themselves; but they are tractable, docile, and not without some good, which compensate for some bad, qualities. Not very lucidly M. Du Chaillu summarizes his judgment of this most perplexing personage by saying, "That he will disappear in time from his land, I have very little doubt; and that he will follow in course of time the inferior races who have preceded him. So let us write his history." We fail to see the force or the logic of this *so!*

Between the time of M. Du Chaillu's landing on the Western Coast of Africa, and his departure thence in the autumn of 1865, the range of his travels extended, at the utmost, from about the 9th to a quarter short of the 13th degree of longitude east of Greenwich. For the most part, this journey was made in a line as nearly direct as the nature of the country and the traveller's object would allow. For a short period he dipped below the 2nd degree of south latitude; otherwise he was always within the 1st and 2nd degrees. This was not a very wide stage of exploration; but the latter was intended to be pushed across the continent. The explorers were compelled to retrace their steps by the Ashangos, a man and woman of which tribe were accidentally shot by one of the men of the party. The incidents of this

adventure differ little, if at all, from those common to all African explorations. The people are more or less friendly, the wayfarers more or less fatigued; there is joy to-day, followed by sorrow to-morrow. The white man may bear up under exhaustion more pluckily than the native, but this is not from want of power but want of perseverance in the latter. Some of the traits of life here are serious, others comic, a few nasty; and the difficulties and consequent sufferings of explorers are probably not so dreadful as they seem, though M. Du Chaillu thinks that, if his most vigilant critics could be made to undergo a tenth part of what he had to endure, they would be more tender to some of his shortcomings.

If we consider the sable majesty of Africa as our traveller found it, we must confess that it lacks the heroic bearing. An African king is very much of the complexion of an extravaganza monarch (the farcical mendacity included); and one may fancy Mr. Frank Matthews acting the part of King of the Rembo, to whom M. Du Chaillu and his men brought chests full of presents—to the air, let us suppose, of *Hunky Dorem!*

We have rather a long account of Master Thomas, the chimpanzee which recently perished in the disastrous fire at the Crystal Palace. It was little thought when he was placed there that more danger would threaten him on Sydenham Hill than amid the savage forest of the Npoulounay. We may mention here that the Africans consider there is some strange affinity between the chimpanzee and the white man, owing, M. Du Chaillu believes, to the pale face of the chimpanzee, which has suggested the notion that we are descended from it, as the negro has descended from the black gorilla. The late Mr. Rogers, more or less seriously, shared in this belief. He used to say to any friend to whom he proposed a visit to the monkey-house at the Zoological Gardens, "Let us call on our poor relations!" The gorilla, certainly, has something in common with all sensible men who have little time to spare for vanities; he detests the nuisance of being photographed. M. Du Chaillu made a dozen attempts to photograph an "irascible little demon" of this interesting family which he had captured. "The pointing of the camera towards him threw him into a perfect rage, and I was almost provoked to give him a sound thrashing. The day after, however, I succeeded with him, taking two views, not very perfect, but sufficient for my object." Concerning an animal which has been almost as much talked about as the gorilla itself, our author thus speaks:—

"The 28th of December was a happy day to me, for I succeeded in what I had been long wishing for, the acquisition of specimens of the curious otter-like animal *Potamogale velox*. It was one of my most interesting discoveries on my former journey, and I had given a description of it which was published in the *Proceedings of the Boston Society of Natural History for 1860* (vol. vii. p. 353). I had been unable to bring home more than a skin of this animal; and when it was made the subject of one of the ungenerous attacks made at that time upon me, I was unable to produce evidence, in a skeleton or specimen of the perfect animal, of the truth of the account I had given of it. I had examined the living animal, and had described it from remembrance as allied to the otters. But my critic, from an examination of the skin, only ridiculed my statement, and declared that it did not even belong to the order under which otters are classed, but was a rodent animal. He proposed even to do away with the name I had given it, and to call it *Mythomys*, in commemoration of my supposed fabulous statement. It may be imagined, then, how glad I felt in obtaining two specimens of the *Potamogale*.

I preserved the skeletons as well as the skins of both, and wished that I could at once have sent them to London to vindicate my statements. Some weeks afterwards, when at Mýolo, I obtained four more specimens. The *Potamogale* lives in many of the shady and rocky streams near Olenda, gliding under water with great velocity after its prey. On opening the stomachs of all my specimens, I found only freshwater crabs in those I found at Olenda. At this season of the year, the waters are all turbid with the floods, and I imagine that the *Potamogale*, unable to find fish, which are his ordinary food, has to content himself with crustacea, which he finds about their holes, under the rocks and stones on the banks of the rivulets. Three of those found at Mýolo had fish in their stomach, and one had crustacea. The animal is not found in the Ngouyai or other large rivers of the country, but is confined to the smaller streams. In the dry season it is seldom to be found anywhere."

The collections made by M. Du Chaillu perished, with many other things of value that were lost, in the rapid but not dishonourable retreat to which he was compelled by the Ashangos. Load after load was flung by the frightened porters into the bush. "It filled me with sorrow to see my photographs, instruments, stuffed animals, note-books, route-maps, bottles of choice specimens in spirits, and other valuables, such as mementos of friends, scattered about the path, the toil of months irrecoverably lost." The skilled archers of the Ashangos had no chance, though they inflicted considerable damage on their enemies, against the rifles of M. Du Chaillu and his party.

M. Du Chaillu made his way to the coast, from which he obtained a passage *gratis* to England, where he landed with nothing but a portion of the materials out of which he has composed this volume. Whether, he says, he shall ever return to the land where he "laboured so hard in endeavouring to extend the bounds of our knowledge is doubtful."

OUR LIBRARY TABLE.

A Memoir of the Rev. Robert Turlington Noble, &c., Missionary to the Telugu People in South India. By his Brother, the Rev. John Noble, B.A. (Seeley, Jackson & Halliday.)

It is a pity that a brother's pride in the memory of a zealous and religious man should find such inadequate expression as it does in the Rev. John Noble's pages. There is, however, good matter in the book, beyond the power of the most foolish style to destroy. Some day the lives of the missionaries will be undertaken in a larger spirit than the one which too generally pervades this body of literature, and that of Mr. Noble will figure brightly in the list; as a wise, active and enthusiastic man, whose sagacity as well as his devotedness was proved by the results which attended his labours of many years, these far exceeding the generality of those which pious men have reaped. He died in harness, after a long term of energetic action, and we are assured that the influence of his teachings has proved permanent among those to whom they were addressed. If we cannot commend this biography, we must recognize with reverence the man, whose sincerity, diligence and virtue are so inefficiently set forth in it.

Practical Chemistry. By Stevenson Macadam, Ph.D. (Chambers.)

THIS is one of a rather numerous series of treatises issued of late by the teachers of chemistry in the colleges and schools, and intended for the use of students. As text-books, giving the students the teachers' methods, these little treatises have considerable value. Beyond the classroom they are, indeed, useful; but their utility to the private student is impaired by that very conciseness which is of advantage where the teacher can always be referred to on any doubtful question. Dr. Macadam is too well known to allow of its being supposed that he could produce other than a good book. He

tells us that the special object contemplated was, to supply an elementary work which should be serviceable in the laboratory or testing-room. He has, to this extent, succeeded; and those who desire to pursue their chemical studies to higher issues have only to advance from this to the larger text-books.

The Life and Letters of James Gates Percival. By Julius H. Ward. (Trübner & Co.)

THE Americans have no equals in the art of manufacturing bulky and unreadable biographies about persons whose only chance of escaping general disrespect lies in the possibility that they may be fortunate enough not to attract general attention. Never a month passes in which our over-the-water cousins do not send us from one or another of their literary cities a big, ponderous, closely-printed history of some third-rate writer, obscure professor, bad speaker, or noisy politician; and the remarkable feature of these memoirs is the apparent sincerity with which the biographers profess enthusiastic admiration for the notoriety whom they do their utmost to withdraw from the merciful oblivion of the grave. Nothing but genuine respect for Mr. James Gates Percival can have inspired Mr. Ward to write a book from which he cannot at any time have hoped to draw, either in money or fame, any adequate remuneration for the labour of producing it. A poetaster whose best verses scarcely entitle him to a place amongst minor minstrels, whose worst would almost justify us in ranking him with Mr. Close and that agricultural poet whose services to literature have recently met with their reward at the hands of a grateful country, Mr. James Gates Percival was one of those inoffensive, inefficient, insignificant men of letters who are merely rendered ridiculous by attempts to make them famous. As a queer, shiftless, bashful, eccentric bookworm, the man gave humorous variety to the bookish cliques in which he passed his days; and a clever artist might reproduce him with happy effect as a subordinate character in a work of fiction. But the inept biographer, who here does him the cruellest kind of injustice in imposing unsought honours on his name, fails to make the little that might be made of a poor subject. Instead of giving us a memoir, he presents us with the materials for a memoir,—the correspondence, reminiscences of contemporaries, and other like data that might be boiled down and seasoned into a palatable article, but are no fit fare for king or beggar in their present unprepared state. But the worst parts of the compilation are the original passages for which the author's pen, no less than his judgment, must be held accountable: "It was in this year," Mr. Ward observes with dignity suitable to the importance of the communication, "he had the measles. Dr. Ives came and left him some pills. Percival made a great ado about them. He could not swallow a pill; but his class-mate, and room-mate during junior and senior years, deceived him, and gave him a bread pill. He made Percival angry." A note heightens the interest of this paragraph by informing the reader that the class-mate who made the bread pill was Julius S. Barnes, Doctor of Medicine.

Stage Reminiscences; being Recollections, chiefly Personal, of celebrated Theatrical and Musical Performers, during the last Forty Years. By an Old Stager. (Glasgow, Heddewick.)

WHEN the author of this work, who appears to have been a stage-machinist, keeps to his personal recollections, he is not unamusing; but when he proceeds to history, he is altogether at sea. In the latter respect, his book abounds with inaccuracies, and it is so far untrustworthy. Some of the best reminiscences are of Edmund Kean. After the virtuous audiences of Drury Lane had hissed him from the stage, for loving another man's wife better than his own, the wrathful actor went to Glasgow and Greenock, where he found worse treatment than in London. In his rage, he left the latter place, in the middle of the play, and, attired in his stage dress as Richard the Third, and accompanied by our stage-machinist, he set sail in an open boat, the same night, for his island home in Bute! There are some good touches of character scattered

over the volume; but the type is painfully small, and we are not always sure that the author's memory of the stage is more perfect than his knowledge of its history.

The Past and Future of the Kafir Races. In Three Parts. I. *Their History.* II. *Their Manners and Customs.* III. *The Means Needful for their Preservation and Improvement.* By the Rev. William C. Holden. With Map and Illustrations. (Published for the Author.)

REPRODUCING many of the facts contained in his 'History of Natal,' and drawing largely from Chase, Boyce, Isaacs, Gardiner, Napier and other writers on the aborigines of Southern Africa, Mr. Holden has produced a bulky and useful history of Zulu-land and the Zulus. It is not unfair to speak of his book as a compilation rather than an original work; but it is a compilation by a writer who has had long personal experience of the people and scenes described, and expresses independent judgments upon the questions brought under consideration. The volume may be recommended to those who wish for a comprehensive survey of the ascertained facts concerning the Kafir races.

Loneliness and Leisure: a Record of the Thoughts and Feelings of Advanced Life. By the Author of 'Visiting my Relations.' (Hamilton, Adams & Co.)

THE venerable lady who, from her retreat at Peckham, sends us this book of harmless garrulity about her pet authors and her feelings, apologizes for her conduct thus: "I am aged and lonely, and I am blessed with abundance of leisure: and I write with a view to occupy that leisure to the best advantage; and I publish what I write because I do not like to put it in the fire, as I have been in the habit of disposing of many hundreds—I believe I might truly say, of many thousands—of my various manuscript pages. I am tired of burning my lucubrations, and resolved to give this last offspring of my pen a chance of life." It is an occasion for regret when a worthy person towards the close of a meritorious life relinquishes an old and praiseworthy habit, and grows weary of well doing. The prophetess of Peckham continues: "I have also another reason for this decision, and that is, a great unwillingness that my writings should fall into hands which might not know what to do with them when I am gone." The lady's laudable plan of committing her papers to the flames would save her heir from all perplexity and trouble about their disposal. "I plead guilty also," adds the lady, with a sincerity and frankness which made us resolve to say nothing that could hurt her feelings, "to indulging in a measure of the pleasurable excitement which accompanies authorship, and which furnishes an object of hope and expectation for the mind to feed upon." That being the case, we will say nothing that would tend to lessen the pleasurable excitement for which the author of 'Loneliness and Leisure' pays a handsome price. And indeed her book inspires us with something like respect for the gentle thoughtfulness and equable temper that seem to be amongst her characteristics. Sometimes she tells a suggestive story against herself with agreeable effect. Thus, recalling an episode in her former life, she says: "Amongst the occupations of district-visiting, and other pursuits of apprehended duty, I had been associated, in former times, with some other ladies, in visiting a sort of prison called the 'Spinning-house,' a place exclusively devoted to the reception of a class of women usually known as 'unfortunates.' Being led to consider it a particularly sad case, I had taken one of these—a girl of seventeen—into my service; and with the aid of the companion who then lived with me, I had managed to keep her more than three years in my house. But after I was left alone, she became so insolent and trying to me, that I was obliged to send her away to a married sister of hers, who was, I believe, a well-conducted woman, and to whom I paid a weekly sum for the girl's board, till I knew what to do with her. This was paid, I afterwards found, long after she had returned to a career of vice: my illness and seclusion making it easy to carry on any secret purpose unknown to me. At length it reached my ears, and of course I ceased

to have anything more to do with her. That I had been duped so long told so much in disfavour of my penetration as to cheats and cheating, that it was next to inevitable that I should stand as a sort of target for any vagabond who chose to shoot at me with a fabricated tale of trouble, especially trouble that arose from walking the streets."

The Olynthiac Orations of Demosthenes, with short English Notes, for the Use of Schools. (Parker) is one of the "Oxford Pocket Classics." Besides useful notes, it contains a table of events between the close of the Peloponnesian War and the death of Philip, and brief summaries let into the text.—For practical purposes, *An Elementary German Grammar, with Exercises for Reading and Translation*, by C. W. F. Fischer-Fischard, (Longmans) deserves favourable mention. The various declensions of nouns and adjectives are well explained and clearly exhibited. A good historical and philological account of the language is given in a few pages at the end of the book. After having gone carefully through this grammar, the student will be qualified to translate; and if he wishes to become acquainted with German literature, he may attain his object by studying either of the following works: *International German Reader*, by E. A. Oppen, (Cassell), and *German Literature and Reader*, by T. Matthay (Trübner). Both of them contain specimens from numerous writers in prose and verse, of various periods, with some information about each. In the former, still further assistance is given in the shape of grammatical knowledge and explanatory notes; hence it is, perhaps, better adapted for English readers.

LIST OF NEW BOOKS.

Anandale: a Story of the Covenanters, 18mo. 1/ cl.
Birk's Victory of Divine Goodness, cr. 8vo. 4/6 cl.
Bowditch's Analysis, &c. of Coal Gas, 8vo. 12/6 cl.
Catena Classicorum, Sophocles Electra, ed. by Jebb, cr. 8vo. 3/6 cl.
Chambers's Descriptive Astronomy (Clarendon Press), 8vo. 21/ cl.
Charley's Handy-Book on Law of London Calls, 12mo. 1/ 1/2 cl.
Clark's The Church in its Relations with Dissent, cr. 8vo. 2/ cl.
Copland's Agriculture Ancient and Modern, 2 vols. roy. 8vo. 45/ cl.
Doel's Parliamentary Companion, 1867, 18mo. 4/6 cl.
Episodes of Insect Life, by Achista Domestica, ed. J. G. Wood, 21/ cl.
Ferguson's History of Architecture (3 vols.), Vol. 2, 8vo. 42/ hf. bd.
Fuente's Lima, the Capital of Peru, 18mo. roy. 8vo. 21/ cl.
George II., Correspondence of, with Lord North, ed. Donne, 32/ cl.
Grey's Armstrong Magazine, post 8vo. 10/6 cl.
Hamilton's Philo., a Romance of Life in 1st Century, 3 vols. 31/6 cl.
Hassell's The Rock, and other Lectures on Scripture, 1c. 8vo. 2/ cl.
Hayes's The Open Polar Sea, 8vo. 14/ cl.
Homer, his Life, &c., in Modern Greek, by Baletta, 4to. 21/ swd.
James Muriel, or Social Letters, cr. 8vo. 10/6 cl.
Jamieson's Dalmacy, or the Laird's Secret, 12mo. 5/ cl.
Jerningham's Life in a French Chateau, post 8vo. 10/6 cl.
Kavanagh's Sybil's Second Love, 3 vols. post 8vo. 31/6 cl.
Madock's Reminiscences of a Highland Parish, cr. 8vo. 10/6 cl.
Mill's Inaugural Address, University of St. Andrews, 8vo. 5/ cl.
Moore's Diseases of Nose, Throat, &c., 8vo. 2/6 swd.
More than a Match, by author of 'Recommended to Mercy,' 31/6 cl.
Moxon's Standard Penny Readings, cr. 8vo. 2/ cl.
Philip II. of Spain, by Gayarre, intro. by Bancroft, 8vo. 12/ cl.
Oliver's Village Analysis, 18mo. 1/ cl.
Oxford University Calendar, 1867, cr. 8vo. 4/ canvas.
Roberts's Life and Work of St. Paul, cr. 8vo. 5/ cl.
Shepherd's Thurell's Spear, or Is this Christianity? post 8vo. 6/ cl.
Smith's Examination Papers in Arithmetic, 18mo. 1/9 cl.
Soames's Sermons, 8vo. 10/6 cl.
Speight's Brought to Light, 3 vols. post 8vo. 31/6 cl.
Stoughton's Ecclesiastical History of England, 2 vols. 8vo. 22/ cl.
Trapp's Commentary on Old and New Test. (5 vols.), Vol. 1, 15/ cl.
Trimen's Catalogue of South African Butterflies, 8vo. 18/ cl.
Vlach's New Method of Learning Greek, 12mo. 4/ cl.

EQUATORIAL AFRICA.

British Museum, Feb. 7, 1867.

I send you a copy of a letter which I have sent to M. Du Chaillu and his reply. It is evidently useless to continue the correspondence; but I think it right to set the points in question in their true light.

The date of the arrival of the specimen of *Pholidotus Africanus* at the British Museum, has nothing to do with the question of the priority of its discovery.

The Zoological Department has no record of the habitat of any of the animals of various habits which were purchased of M. Du Chaillu during his last expedition, and among which were two very distinct species of Manidae, belonging to two genera, one a Manis, the other a Pholidotus; only one of which I have found mentioned in his book.

When I described the new African Manis (*Pholidotus*) I gave this only habitat I had for the species, and the name of the distinguished traveller who is the authority for that habitat, and who certainly was the first discoverer of the species.

M. Du Chaillu has tried to throw a doubt on this habitat; but the Museum received the specimen from an African traveller, a trustworthy and

trusted friend of Dr. Baikie, although M. Du Chaillu calls him in his text "a dealer."

These observations prove that M. Du Chaillu has no foundation for his complaints; it was not my fault that he did not send the habitat along with his specimen, and not being in my possession I could not give it, as he says I ought to have done.

M. Du Chaillu's observations about "Mythomys"; his explanation of the meaning of the name and the accusation founded on it are myths of M. Du Chaillu's own creation. I named the genus *Mystomys*: see *Annals and Mag. Nat. Hist.*, viii., page 63. There are many instances of the use of the combination of *Mys* for other genera of Mammalia than Rodents, whether as a termination or otherwise. Thus *Phascocolomys*, Geoffroy, is a large Marsupial; *Rhinomys*, Lichtenstein; *Galemys*, Wagler; *Mygale*, Cuvier; *Mygale*, Fischer; and *Mygalina*, I. Geoffroy, are insectivorous Mammalia, belonging to the same order of that class as *Mystomys* or *Potamogale*.

JOHN EDWARD GRAY.

British Museum, Feb. 4, 1867.

Sir,—I have read with interest your observations on the habits of the gorilla, the chimpanzee, the ants, and especially the résumé of the zoology of the district you visited in your recently-published 'Journey to Ashango-Land.' I regret to observe in it several observations respecting myself which seem dictated by a feeling that, because I formerly differed from you on certain questions, I have a personal antagonism towards you; nothing can be more incorrect, and to dispel the illusion I am induced to send you the following observations:

1. You have inserted a long note on the animal which I named *Pholidotus Africanus*, complaining that I do not give you the credit of being the first discoverer of the species. If that had really been the case, it would have been a pleasure to me to have recorded the fact. But there can be no doubt that Dr. Baikie, who first sent the animal to England, has the priority. The specimen figured in my paper formed part of the collection that Dr. Baikie sent from the Niger to England, as opportunities occurred, to wait his return home.

The collection was distributed some time after his unfortunate death, when we purchased the Manis, with several other most interesting specimens. This Manis was in England several years before Dr. Baikie's death in 1864, and therefore long before we purchased from you the two specimens that you sent home. In the short synopsis of the *Edentata* published in the *Proceedings of the Zoological Society*, I was only called on to give the name of the original discoverer of the species, and it would have been out of place to give an account of all the specimens in the British Museum, and how they were obtained. That will appear in the new edition of the 'Catalogue of the Mammalia in the British Museum,' now in the press. I may add that the Manis seems to be distributed over a large part of western tropical Africa, and in some places to be common, for I have seen specimens from various parts of that country.

2. When writing about *Potamogale velox*, you state, at page 117, that I have "declared that it did not belong to the order under which others are classed, but was a rodent animal." If you will consult my paper, you will find that I have never affirmed it to be a rodent; indeed, it would have been very rash for me to have done so, when I had only the skin, without any teeth to examine. But even if I had said that the *Potamogale velox* did not belong to the same order as the others, that is, to the order *Feræ* or *Carnivora*, I should have been right, for the animal has proved to belong to the order *Bæstia* or *Insectivora*, and to be more nearly allied to the shrew-mice (*Sorex* or *Solenodon*) than to the otter (*Lutra*), or to the Viverrine genus *Cynogale*, to which you referred it, stating its teeth to be like those of that genus in your original description of the animal.

3. As a proof of the interest that I took in the success of your excursion, I may add that on the arrival at the British Museum of the specimens mentioned in page 65 of your journal, after putting

aside the fine skin and skeleton of the gorilla, which you presented to the Trustees to replace the former specimens, I selected all the specimens that were desirable for the Museum collection, and recommended their purchase by the Trustees at the price agreed upon by Prof. Owen and myself.

And on hearing that it was important to you that you should get as soon as possible the largest amount of funds that you could to carry on the expedition, I at once wrote to different European museums and to Melbourne, and succeeded in finding purchasers for all the remaining specimens at prices similar to those paid by the Museum, and the whole proceeds of the sale were paid to your account at Messrs. Baring's, thus saving you the heavy charges for agency and the loss of time that might have occurred if they had been sent to the agent you formerly employed for the sale of your specimens.—I am, Sir, your obedient servant,

JOHN EDW. GRAY.

M. Du Chailly.

50A, Albemarle Street, Feb. 6, 1867.

Sir,—The point at issue between us is the date of the reception at the British Museum of the specimen of *Philodotus* (*sic*), you allege to have been sent from the Niger to England by Dr. Baikie, and the date of the reception at the British Museum of the specimen from which you take the admeasurements given in your paper. In the letter of the 4th inst., with which you have favoured me, you do not give their dates. The question is not when the Mania was in England (alleged to be sent by Dr. Baikie), but when you first had the opportunity of examining it. With regard to Potamogale, I leave to zoologists to determine the idea of its affinities which you may have formed, however rashly, when you referred it to your genus *Mythomis* (*sic*). If the last syllable was not meant to imply, as usual, its rodent affinities, you may, probably, have not intended to convey any imputation in the rest of the word.—I am, Sir, your obedient servant,

(Signed) P. B. DU CHAILLY.
John E. Gray, Esq., British Museum.

PALESTINE EXPLORATION FUND.

February 6, 1867.

THE following notes on the situation of Kefr Kenna (the traditional site of Cana-in-Galilee) have been received by me from the Rev. John Zeller, the well-known Anglican clergyman at Nazareth. Dr. Robinson has treated the tradition with his usual disrespect, and endeavours to locate Cana at another village far north of Nazareth and out of the circle of the Galilean haunts of Christ. It was desirable to ascertain if anything could be found to support the tradition in favour of Kefr Kenna, especially if there were any remains of a building of ancient date below the chapel or mosque at present standing.

Owing to an inadvertence, the place was not examined by Capt. Wilson on his expedition for the Palestine Fund last spring. I therefore obtained the permission of the committee to ask Mr. Zeller to make some explorations. These he has not yet been able to accomplish, but he informs me in the mean time that there is every reason to believe that the church does stand on old foundations, since he is told that when the Moslems two years ago laid bare the base of the walls on the west side, they found it to consist of material very superior to the upper part of the building, and composed of very large, well-hewn and well-jointed stones, forming a foundation about eight feet in thickness.

G. GROVE,

Hon. Sec. Palestine Exploration Fund.

Nazareth, Jan. 15, 1867.

Situation.—Kefr Kenna lies five miles north-east of Nazareth, on the direct road to the sea of Galilee. It is bordered towards the west and north by the plain of Battauf. Its situation is particularly suitable, pretty and healthy, for the village lies on a hill gradually sloping down towards the west, so that the houses built in terraces up the slope receive the cool west wind which has through the plain of Battauf a free and strong current over the village. On the south the village is separated by a valley from the higher mountains (called Jebel Essleh), separating it from Mount Tabor and the

Plain of Jezreel. At the south of the village is a copious fountain of excellent water. The present village contains about 200 houses, half of them belonging to Greek Christians, and the other half to Moslems. It covers only the middle and southern slope of the hill, whilst there are sufficient traces that in former times the village was at least thrice as large, and the excellent situation, with the copious supply of water, certainly afforded space for a large place. The gardens at the foot of the hill are luxuriant, and the pomegranates produced there are the best in Palestine.

The situation of Kana-el-Jell, or as the Arabs call it, *Khurbet Kana*, will not bear a comparison with that of Kefr Kenna. It lies on a very narrow terrace, scarcely to be called a terrace, on the steep side of the hill bordering the plain of Battauf, eleven miles to the north-north-west of Nazareth, and six miles to the north-north-west of Seffuriyeh. Kana faces the south, and being directly exposed to the hottest rays of the sun, which take peculiar effect on the steep and rocky side of the hill, the position is in summer exceedingly hot, and it is so little elevated over the plain that no purer mountain air is obtainable. No spring water is near, and the two or three cisterns supply only a small quantity of water, and the area suitable for buildings is exceedingly limited.

Traces of Ruins.—These consist in *Khurbet Kana* only of one or two fragments of small columns and a cistern which may be old. The people of Sakhuin formerly cultivated part of the plain of Battauf, and built there a number of hovels for their cattle, which now are ruined. In Kefr Kenna, however, traces of ruins are very distinct and of considerable extent. The ruins of the church at the foot of the hill are well known. Two years ago, when the Latins made an attempt to appropriate this ruin, the jealousy of the Moslems of the place was awakened. They intended to rebuild the place which had been a mosque, laid open the western wall of the church, which had been hidden underground, and, to the astonishment of all, it appeared that the foundations were constructed of very large, well-cut stones. The thickness of the wall is 7 to 8 feet. This foundation very much differs in its material from the material of the ruins still in existence above ground. These consist of small stones 1½ foot in height and 2 to 3 feet in length.

About 30 paces to the west of the church is a ruin, called by the Christians the house of Sama'an (the father of the bridegroom), of Saracenic construction, perhaps of equal date with the upper part of the church; but the foundation of this building is said also to contain large stones of superior workmanship, similar to those of the church. Two large columns of very white, hard limestone, and two others of yellow limestone, lie prostrate in the ruined church, also a fine pedestal of a column. All over the village are found traces of old foundations, also occasionally arches built of well-hewn stones. Still in existence above ground are two large strongly built vaults, perhaps of the time of the Crusaders. In the south of the village lies half of a large limestone column.

Facing Kefr Kenna to the west, about half a mile distant, is an elevation called the *Deir* (or monastery), where I discovered the foundations of walls built of large, well-dressed stones. This seems to coincide with Siewulf, A.D. 1103, who describes Kana as nearly six miles north of Nazareth, on a hill, and says, that nothing then remained except a *monastery*, called *Architriclinium*.

Half a mile further west, about a mile west from Kefr Kenna, stands a conical hill, covered on all sides, from top to bottom, with the ruins of old buildings, especially foundations. This place is called Kenna, or *Khurbet Kenna*. On the south side there are six or seven large old cisterns, one of them has a small pond attached to it, with steps leading down, and the cement in the pond and several of the cisterns are still perfect. One of the cisterns is covered with a square block of stone, 4 feet in height and breadth; also the fragment of a stone door lies among the ruins. On the north side a piece of wall consisting of three layers of large stones is still in existence, about 40 feet long. Some of the stones are about 4 feet in length. The

weather has worn away the cement and injured the stone. Evidently these foundations are of great antiquity; similar strong foundation-walls are to be traced along the slope and on the top of this Tell. Most of the smaller and better preserved stones have been used by the people of Mished to rebuild their houses.

The name "Kana-el-Jell" is evidently only known since Robinson's discovery; owing to which many travellers have gone to *Khurbet Kana*. The Arabs know it only by the name of "Khurbet Kana," and the Christians of Palestine never doubted the identity of Kefr Kenna with the Kana of the Gospel. The Greek Christians built their houses all round the ruins of the church, but being prevented by the Moslems from rebuilding the same, they erected a church a few paces only to the west of the old ruin between the same and the so called house of Sama'an.

The word "Kenna" is not an Arabic word, but must be traced to the Hebrew word, כנע, which means "cane" or "reed," though cane, at least at the present time, is not to be found in the plain of Battauf, neither at *Khurbet Kana*, nor at Kefr Kana. It grows in some marshy places in the plain of Esdraelon, and very abundantly at the Jordan, where a certain Bedawin tribe (the Ghazazwes) use it for constructing their hovels.

The mention of Kana in Josephus, when he marched from Sepphoris to Tiberias, certainly directs us to Kefr Kenna and not to *Khurbet Kana* (or Kana-el-Jell), which latter place would have been out of his way. The narrative of the Gospel that our Lord went to Kana, and from there to the sea of Galilee, is also in favour of Kefr Kana, because this place lies in the direct road from Nazareth to the sea of Galilee. The fact that two of the disciples of our Lord (Nathanael and Simon) were from Kana lets us suppose that our Lord was frequently at that place. Would it not seem strange that (if Kana is where Dr. Robinson puts it) no mention is made of Sepphoris, then the principal place in Galilee, though the direct road from Nazareth to "Khurbet Kana" would have led our Lord through that town?

JOHN ZELLER.

OBITUARY.

HENRY CRABB ROBINSON.

Mr. Robinson died on Monday evening, at his house in Russell Square. He was probably the last survivor among the friends of Goethe, Schelling, and a host of German celebrities; of Wordsworth, Southey, Coleridge, Charles Lamb, and all that eminent school. Had he lived until May, he would have been ninety-two years of age.

Mr. Robinson was a native of Bury St. Edmunds. He was intended for the Bar, but, we believe, he did not begin to practise until he had passed many years of activity as a newspaper correspondent. He was intimately connected with the late Mr. Walter, and was a special correspondent of the *Times*; in this capacity he was with the army at Corunna. Having independence, he did not continue at the Bar; and for more than thirty years he led a literary life in London; among a host of friends, who were attached by his kindness of heart and attracted by his power of conversation and fund of knowledge. He was the living historian of the eminent men with whom his earlier life was passed; and he may perhaps be more. We understand he has left a diary; if this be true, we hope his executors have his directions to make it public.

Mr. Robinson was for more than thirty years an active member of the Council of University College. Here he was, so long as his age permitted, the connecting link between the Council and the Professors. He preserved his faculties, his memory, and his power of applying it, almost up to the last. For some years he was infirm in walking; but even in this there was much recovery in the last years of his life. A friend who, during the last summer, helped him in re-arranging his library, found that the work went on very slowly: every book had its history, and suggested its anecdotes. Up to Saturday last he was fit to open on any subject: on that day the loss of strength occasioned by a slight attack of sciatica began to show itself

with decided effect; he soon became unconscious, and passed away on Monday evening with hardly any suffering.

Mr. Robinson wrote very little. His longest tract was on the subject of his friend Clarkson, in a controversy in which the Bishop of Oxford and others took part. He will be well remembered as long as those are alive who enjoyed his conversation: but unless his diary should be published, he will soon be forgotten. This ought not to be: for he was a man of mark, not only by his own talents, but by the close connexion of his name and life with the career of a very large number of celebrated contemporaries—contemporaries of his, long lost to us.

NATHANIEL PARKER WILLIS.

THIS popular American author, whose decease has been announced within the last few days, had of late dropped out of English view. In 1836 there was no American writer so universally talked of in this country. Born among a family of strict Dissenters, he had been already known to a few readers of verse by sentimental and scriptural lyrics, not rising to the level of Prof. Longfellow's poems, either in point of fancy, descriptive power or scholarship, but still not unpleasing. On arriving in Europe as Correspondent of the *New York Mirror*, the agreeable social talents and manners of the young American, and the great interest and delight he took in gay and literary society, with the aforesaid poetical credentials, gained for him a wide access to many distinguished persons and great houses, which he described for the amusement of the curious in his own country with a fluent and not ungraceful pen, perfectly capable of marking the outward peculiarities of those with whom he came into contact. These papers recrossed the Atlantic, and were produced here at the time when their writer was still our guest. Great was the momentary stir made by 'Pencilings by the Way,' just as if England had not had travellers—Basil Hall and others, male and female—who had pried and pencilled in America and elsewhere, and sold their sketches for money. There was no very great amount of offence, though no lack of affectation, in these personal sketches. A few, however, of the celebrities whom Willis put down in print were not handled in a complimentary fashion, and the umbrage taken on the occasion was great, to the amount of breeding a duel between the author and Capt. Marryat, and of producing a brisk sale for his book! It was followed by a batch of novelettes,—reprinted from the periodicals,—'Inklings of Adventure,' strained, high-flown, little romances, in which love and aristocratic life figured largely, written in a florid and dashing style, not without (as the Irish would say) "a taste of poetry" in it, and by a volume of verses, 'Melanie.' Neither of these had the success of the first wicked work. There were two dramas, too, published with the fantastic title of 'Two Ways of Dying for a Husband'; but the plays were worth little. Some papers on American history, which he wrote for the *Athenæum*, rank among the more serious and valuable of his compositions. After his first marriage in England, Mr. Willis returned to the United States. He came back to Europe once, but it was only for a brief visit, and without any resumption of the lionism found so charming on his first sojourn. On returning to America he settled himself at home, retained his public, and (we believe) gained a competence by his contributions to the light literature of his country. Some of these are pleasant, egotistic pictures of their writer's country life, and small essays on things of art and imagination; but the sparkle, light-heartedness, and impertinence of the younger writer were wanting, or else the trick had ceased to attract. They have somewhat of a faded, factitious air. As a man, Willis had many attractive qualities—a desire to please, a willingness to be pleased, an imperturbable good temper, and a real readiness to oblige, as also to accept obligation. That he was superficial, indiscreet, and vain, may be in no small part ascribed to the trammels in which his early years were past; and in his momentary exposure to a dazzling popularity, which none but those of fixed opinions, strong resolution, and strict habits of self-examination, can pass through unscathed.

Both the man and his books recall a certain time of pleasant memory to those who knew the circumstances of himself and of their production, and who have now (as here) to say that both have vanished from the scene.

PRIVILEGE OF EDITORS.

February 4, 1867.

IS not "M.A. Cantab" somewhat hasty? Instead of spoiling his copy of Canon Robertson's Camden publication, and writing off to you in a paroxysm of excitement, would it not have been wiser to have toned down his vehemence until he had read the book? He might then have been better able to judge of the doings of that "dreadful person," the Editor.

I take it that, for the purposes of philology, it is necessary that words, and—down to a certain time—the very forms of words, should be preserved; but that, after a language has been well established, and the uses and meanings of the great mass of its words are thoroughly understood, it is a waste of time, and savours of pedantry, to go on printing and reprinting, over and over again, all the varied forms which may be invented by ignorance, or may proceed from "caprice of the pen";—I like the latter phrase, and think it a good one, in spite of your Correspondent's sneer.

There may be some difference of opinion as to the "certain time" to which I have alluded, but with reference to the book in question, which M.A. dates between 1660 and 1680, few people will doubt that the "certain time" had been attained. But M.A. says it was a transition period. No doubt of it. Every period is a transition period with reference to some few words and forms, but not as to the great body of the language. Such words and forms constitute but an infinitesimal fraction of a language. They are the exceptions which prove the rule, and may be safely left to the care of a competent editor.

And what, let us inquire, has the editor in question done to justify the wrath of your Correspondent? He has, first, given a specimen of the language of his author. It is good enough English,—very plain, very homely. But it is full of trifling irregularities in spelling. *Cardinal* alternates with the modern form; its plural is *cardinals*, *cardinals*, *cardinales*; their robes are *roals*; a priest sometimes appears as a *preist*; and we read of their *aymes*, and of their *pyety*, and of what the world *sayth* of them.

After six pages of introductory matter of this kind, representing the actual text of the MS., there follows the body of the book, which is printed in modern spelling, save that, whenever an unusual word occurs in the MS., or even an unusual form of a word,—any of the orthographical oddities of ignorance or caprice,—they are given exactly as they stand in the MS. Thus we read of a man "with a very black *hare* and great *legs*," and "*Sic in MS.*" as a note; and the author tells us that he was "*drowen* in a wheelbarrow almost 2 miles underground"; and that the early Christians were buried in the Catacombs "*at their leight, immural'd in thecas*," and so forth. In this way it will be perceived that the editor has given us every word that the author wrote, and that whenever there is any peculiarity in the MS., we have it in the very form in which the author left it. With this explanation,—which no doubt your impetuous Correspondent, the M.A., would have given you, if he had only devoted a few moments to inquiry,—I submit to the judgment of all competent persons, whether Canon Robertson has not done all that was necessary with such a manuscript, and quite enough for philologists and everybody else.

And now a final word as to the treatment of the editor by your Correspondent. It is clear that the M.A. never saw him, never before heard of him. To those who have the pleasure of his acquaintance, there is something so inexpressibly ludicrous in M.A.'s application to *him* of the epithet "dreadful," that in that wide circle it will long be remembered as an admirable joke. Upon what literary food the M.A. has been brought up, not to be familiar with the 'History of the Christian Church,' and the other works of this distinguished writer, I cannot conjecture; it must have been

poor windy stuff at the best. Those who know either the works to which I have alluded, or their author, will agree that the little, the very little, amount of editorial discretion which such a mode of editing as I have described involves, could not have been placed in hands more certain to exercise it with a judgment perfectly deliberate and sound. Canon Robertson is indeed a man of eminent attainments,

—a scholar and a ripe and good one,
Exceeding wise, fair-spoken, and persuading.

ANOTHER MEMBER OF THE
CAMDEN SOCIETY.

LORD HOLLAND.

Naples, Jan. 31, 1867.

IN the church of San Giuseppe, in the Riviera di Chiaja, has been recently erected a monument to the late Lord Holland, which for its great artistic merit deserves especial praise. Immediately on the entrance of the church, and on the right, is a chapel, dedicated by the devotion of Lady Holland to Santa Restituta, and inside this is a small chamber, containing a marble sarcophagus, wherein repose the remains of the deceased. Taking his subject, at the suggestion of Lady Holland, from John v. 24,—"*Verily, verily, I say unto you, he that heareth my word and believeth on Him that sent me, hath everlasting life, and shall not come into condemnation, but is passed from death unto life*,"—the artist Tommaso Solari has executed one of the finest works of monumental sculpture which Naples possesses. One single figure serves to embody his conception; it is that of the Guardian Angel, seated on the sarcophagus, who is apparently saying to the mourner, "*He has passed from death unto life*." Whilst the left hand, on which the figure leans, almost grasps the marble, thus giving to the angel a character of intense energy, the right hand is uplifted, and points to heaven. The left leg hangs down in front of the sarcophagus, and is draped; the right is turned behind and the foot is uncovered. But however good the position of this beautiful figure, the great effort of the artist has been reserved for the head, which is slightly inclined. Rich flowing locks descend on either side, and in the face there is a harmonious expression of sweetness and dignity, so rare to find, because, perhaps, so difficult to blend. Simple and noble in conception, this beautiful work has been executed by a master hand; the drapery is original and graceful. All the details show the highest finish, and if on gazing upon it the visitor has any feeling of regret, it is that it does not occupy a more conspicuous position than that to which it is confined by the architectural necessities of the church. The best time to see this *chef-d'œuvre* of Art is before midday, when the light, which is admitted through a window high up in the background, brings out the figure in bold relief. The two lines which follow record when the late Lord Holland was born and when he died,—

Natus Idibus Martis MDCCCL.
Obit XV. Kal. Januarii MDCCCLXII.

H. W.

THE BLACAS COLLECTION.

AMONG the Vases in this collection will be found many very beautiful and interesting specimens. Of the earliest manufacture are many of the Phœnic-Greek class, generally black and red, on the clay ground of buff, the lines of the muscles of the figures being marked by scratches, after the vases were painted. Of these we may notice a very curious representation of ships: one, apparently a merchantman, is attacked by a war-galley or pirate; the former is evidently anchored; against her sides the terrible beak of the other is urged by force of rowing; the sails of the second ship are furled upon the yards. Another gives us Hercules and the Nemean Lion. On a third a pugilistic contest is fought with loaded gloves; one of the combatants loses blood from the nose; the legend "*Νικαοβίης ερωκεν*" is round the neck of the vase. There are also wrestlers, and a figure keeping the ring. As the fictile art progressed, its stages are exemplified here. Further development of grace in contour, beauty, richness, and finish of decoration, appear as we pass from the above to the admirable series

of vases from Nola, which are noteworthy for beauty of drawing and lustrous surface. In the Blacas Collection is a most choice series of these vases destined for the service of the toilette, exquisitely finished, perfect in condition, and representing the processes of attiring, bathing, and ornamenting the ladies of the time they were in use. These are red on black grounds, and have the purest forms of elegance. Of the finest style are many which are remarkable for excellent drawing; perhaps the most so is a representation of the Sun in a quadriga, rising from the ocean bed, and of the Stars, under the guise of youthful athletes, plunging into the sea. On the reverse of the vase is the Moon setting, mounted on a horse, which is bearing her downwards into the sea. This should be compared with the composition in the eastern pediment of the Parthenon, which represents the same subject. The cover of a vase, with the Muses represented without attributes, their names inscribed over each figure, is curious; and a large vase, with a Gorgon's head painted with great force, is also well worthy of notice. Of the third and later style we have some fine examples—as, for instance, a *biga* drawn by panthers,—a small vase with figures in high relief, which have been painted and partially gilt,—a drinking-cup of remarkable beauty, on which the gilding remains quite perfect on many of the grapes of its surrounding festoons, and on the wreaths, &c., of the figures,—a curious picture of Hades, wherein Cerberus appears bound, and led away by Hercules,—a very splendid vase, showing the last night of Troy, Ajax rushing to tear away Cassandra, who clings to the statue of Pallas, figures probably of Helen and Menelaus; the former also clinging to the image, and, above, an old, white-haired man (Anchises?) in extreme grief, leading a young boy (Iulus). Both these last-named figures express with power the effects of grief and wonder. The series of vases is wound up with works of late origin and debased style, elaborate in decoration, but coarse and careless in drawing. Among these is a curious picture of Ajax slaying himself: on several examples appear representations of the vases themselves. Among the subjects in the several classes which have more than common interest is one which shows Demeter and Core in a chariot drawn by winged male youths; another displays Victory pouring a libation on a vase, inscribed *Ἀκαμαντὶς ἐνικὰ φύλη*—"The (Athenian tribe) Acamantis has gained the (choragic) victory." Upon the vase stand the tripod, prize of the contest, *vide* the choragic monument of Thrasylus, B.C. 320, which is now in the Elgin room. A polychromatized vase, subject, Diana slaying a Stag,—a fine design, and in perfect condition. A large number of these vases have been engraved and published by M. De Witte.

The collection of Gems next claims our attention. The whole of these have been catalogued by the elder Duke, and arranged into sections: 1, as of divine or heroic personages; 2, exhibiting subjects from real life. All have been selected with extreme care and excellent judgment for the illustration of history and art; their acquisition for the British Museum is of paramount importance, especially on account of the number and choiceness of the cameos. The most remarkable of these are Roman Imperial portraits, which, taken in combination with the portraits in intaglio, form a most interesting historical sequence from Augustus to the fourth century A.D. By the aid of this historical sequence the student may identify and date other examples, and trace the transitions of the art of gem-sculpture during several centuries. The collection contains, moreover, certain gems of European celebrity. Among these may be specially mentioned a great cameo, in onyx, of Augustus, from the Strozzi collection, most remarkable for size, admirable for execution, and singularly fine in the quality of the stone—this has a band of jewels, of *cinqcento* insertion; a small cameo of Augustus, others with good portraits of various members of the Imperial family, Claudius, the young Marcellus, or Germanicus, a young Tiberius in high relief—a small bust, elaborately wrought, and full of character; an exquisite Ptolemy and Arsinoë; and a very large amethyst, of admirable execution, known as the Laurenti Medusa. Among the in-

taglios, of especial beauty and fame, will be recognized a noble head of Hercules on a pale sapphire, inscribed *Ἡρακλῆς*, the artist's name, from the Strozzi collection, and, being stolen therefrom, was missed for forty years; a mask of Pan, in amethyst, inscribed *Σελῆς*; a Medusa, in cornelian, of most delicate execution and perfect condition; a head, front-faced, of Julius Caesar, on jacinth—a famous and extraordinarily fine piece of sculpture, inscribed "*Dioscorides*"—a name of power, one of four gem-engravers of antiquity mentioned by Pliny; Esculapius, Hadrian in cornelian; a Perseus, King of Macedon, in lapis lazuli. Many of these retain their antique or cinquecento mountings; some of the latter appear to be by the hand of Cellini himself—so the reputations of the inclosed gems might well warrant them to be; some comprise jewels and translucent enamel with gold. Besides these, is a large and very interesting collection of pastes of great value; especially to be mentioned is a blue one (Jupiter?) of extraordinary size.

Among miscellaneous objects we may name a small collection of Egyptian specimens, comprising a large cat in bronze, an arm from a mummy, with a gold ring still adhering to the little finger, and a considerable number of *scarabei*. The well-known "*Papyrus Blacasianus*," containing four sheets of Phœnician writing, which have been published many years since, first by Lanci, and then more fully and correctly by Gesenius, and of special value as excellent examples of the latest Phœnician paleography. A very remarkable vase in lead, inlaid with pastes, and bearing the strange inscription, *SALUS . GEN . HYM . DOMITILLI . STATILIO . CONJUGI*. On the outside of this cup are two reliefs, the lower one representing Bacchus riding on an ass, with the thyrsus in his hand, cupids, &c., and, on the upper line, vine-leaves and other references to the same god.

In objects in glass this collection is not rich. It comprises, however, some good specimens of the large pale-green vessels which sometimes contain human bones; others of variegated glass, blue, with yellow zigzag bands, which has often been ascribed to Phœnician craftsmen. In terracotta are some excellent figures of Muses, one of which shows traces of colouring; another is remarkable for its size and fine modelling,—the right leg of this statuette is naked to the middle of the thigh; a very well preserved archaic flat piece, representing Scylla with the three dogs.

OUR WEEKLY GOSSIP.

WE have been once again brought into court on the matters contained in our review of a bad novel, which some of our readers may remember were made the subject of an action in the spring of last year. At the request of the plaintiff's counsel, we, on the former occasion, consented to a juror being withdrawn; this request, and the expressed opinion of the learned Judge, giving us all the substance of a verdict, without exposing the plaintiff to liability for our share of the costs. On Thursday last, the action was in principle renewed before another Judge, in another court, with fresh counsel, and a London jury. The award was given to us on both the points submitted to the jury by Lord Chief Justice Cockburn.

The meeting of proprietors of University College, to which we called attention a fortnight ago, declined to proceed; the previous question was carried by 42 to 37. The Council may henceforward prevent the College from becoming sectarian by any amount of religious disqualification. So be it; as we said, the Institution belongs to the Proprietors. Thirty-five years ago, when the College was torn by disputes—long since happily settled—about the tenure of Professorships,—a member of Council spoke in public meeting as follows—"Sir! I am the friend of justice up to a certain point." The saying is quoted to this day: but it must now drop; a true joke is no joke. The College is henceforward the friend of its own principle only up to a certain point. We wish it all success in its new career; but we hope there will be no more crowing over King's College at its public meetings. We are not inclined to think that its material prosperity will be dimin-

ished: the children of light who have become children of the world may find that they have been wise in their generation. At this, remembering the good the College has done, we shall sincerely rejoice: provided always that the new position be frankly accepted, and that the old flag be not waved in our faces.

Three new poems of Chaucer's appear in Mr. Richard Morris's new edition of the poet's Poetical Works in the Aldine series of Messrs. Bell & Daldy, namely, 1. '*Aetas Prima*,' the blessings of the early time when war was not, when men ate mast and haws, drank water, and slept

On grasse or leys in parfit joy and quiete;

2. '*Leaute vaut Richesse*,' from a Scotch copy, two stanzas on "*Worldly joy is only fantasy*"; and 3. '*Prosperity*,' eight lines, concluding with—

There is no more perilous pestilence
Than his astate gevin unto schrevis.

—The poems are clearly not in the condition in which they left Chaucer's pen, supposing he wrote them; and we doubt whether Mr. A. J. Ellis would allow the possibility of the guttural *plough*, in the '*Aetas*,' rhyming with *inow*, in the fourteenth century.

Messrs. Hurst & Blackett have published a third edition of '*New America*.'

Mr. J. S. Mill delivered his inaugural address, as Rector of St. Andrew's University, on Friday, last week. The local audience was small; but the daily papers have given wings to the philosopher's words. Of course the theme was the well-known topic of Education; and Mr. Mill had a good deal to say about it in which common-place people will not agree. In the second paragraph he said,—"*Every Scottish university is not a university only, but a high school, to supply the deficiency of other schools. And if the English universities do not do the same, it is not because the same need does not exist, but because it is disregarded. Youths come to the Scottish universities ignorant, and are there taught. The majority of those who come to the English universities come still more ignorant, and ignorant they go away.*"—This trenchant style is not continued long; indeed, the new Rector had a serious homily to preach, and he set about his work quickly and earnestly. Mr. Mill is not a University man; but he has, on the whole, a genuine admiration for the English method of instructing young men in the arts of life.

The Early English Text Society's third Report, which is to be issued next week, announces "the still continuing success of the Society. Since its first year its annual income has more than quadrupled (152l. to 681l.), its yearly issue of Texts has nearly tripled (4 to 11), its members have nearly tripled (145 to 406), and never before has any society of a like kind, in any year, given to the public such a variety and amount of the records of early English thought and work. During the past year the Society's Texts of 1864 and 1865 have nearly all gone out of print; and the Committee's order to the printers for future issues has consequently been raised, first from 500 to 750, and then from 750 to 1,000 copies." The Report then proposes a scheme for reprinting the Texts of 1864 and 1865; declares the Society's desire to co-operate with others in printing Texts; notices the marked success of the Society's prize-scheme for Early English students, and then comments on the works undertaken out of the pale of the Society, Mr. Morris's new edition of Chaucer, the printing of the Percy folio, the Surtees Society's Northern Gospels, &c., as well as on the eleven Texts issued by the Society in 1866 for its annual guinea. It says, "Now this is working for editors, as editors work for members, and when once this spirit animates the whole of our subscribers, a real beginning will be made to the work the Society has set itself—the bringing to light the whole of the hidden springs of the noble literature that England calls its own. The Society's is the first resolute attempt at this colossal work, as a whole, and it rests simply in the hands of our members whether the work shall be done or not. The present year should see the Society's income of last year at least doubled, for the revenue from the sale of past years' Texts is now exhausted, and then the way will be

clear. The Texts that can be produced this year, if funds enough are supplied, are no less than thirty-two in number. Of these, three have already left the press, and are issued to members with this Report. Seven more are in the press, and thirteen more are ready to go to press at less than a month's notice; so that the work is well forward." The list of thirty-two works producible is then given, and the Report concludes with, "A glance at the list above will show what important and interesting contributions will be made to our literature if only the first twenty of these books can be produced this year; a new romance, the continuation of a second; the first collection of the Statutes of our Guilds, and the fullest collection yet made of tracts on the meals and manners of our early times, illustrating the social condition of our ancestors; the duties of the parish priest; the labours of the husbandman; the work of the gardener; the warnings of the divine; a father's counsel to his daughters, enforced by quaintest tales; traces of Chaucer (with a discussion of his dialect and pronunciation); the rise of our great *Piers Plowman*; the story of the world. Surely, these, with much most valuable material for the historian of our language (among it, evidence of a new stage in the development of our tongue), are worth an effort to produce during the year, and each member must settle with himself whether he will make it." Need we say that we wish well to a society which in its three years has done so much for our early writers, and means hereafter to do so much more?

The following note needs no comment from us:

February 6, 1867.

"The lines (entitled 'A Song for the Nineteenth') which have so alarmed Mr. Hollingshead's sense of propriety are undoubtedly my father's. They were written by him while travelling with the 19th Polish Infantry—the regiment to which his friend Von Franck belonged—to Bromberg. Their author, at all events, did not seem to think there was anything very shocking in them, for he copied them into a letter to his wife, which will be found in Vol. I. of 'The Memorials of Thomas Hood,' collected and arranged by his Daughter, and edited by, yours faithfully, T. Hood.

"Mr. Samuel Lucas, who edited 'The Serious Selection,' will no doubt be able to give his reason for inserting the poem in that volume."

No stronger word of praise can be given by some men to a candidate or friend than that he is a *thorough churchman*. It often climaxes a sentence as if it represented the highest of all virtues. Have its users ever seen Grose's definition of the term? "Thorough churchman. A person who goes in at one door of a church, and out at the other, without stopping." ('Classical Dictionary of the Vulgar Tongue,' 3rd edit. 1795.)

Something effectual has at last been done with regard to the union of City benefices, and consequent right employment of ecclesiastical revenues in London. The church of St. Mary Somerset, Thames Street, on the 1st inst., was—with some ceremony—finally closed. This took place under the Bishop of London's Union of Benefices Act of 1859. The edifice in question stands at the corner of Old Fish Street Hill and Thames Street, and, since the fire of 1666, served the united parishes of St. Mary Somerset (Summer's Hithe, or landing-place) and St. Mary Mounthaw. It was the work of Wren, in 1695, comprised externally a square tower, with eight pinnacles, 120 feet in height, and internally 83 feet by 36 feet, without architectural pretensions. In Stow's time the monuments in St. Mary Somerset were all defaced. Of St. Mary Mounthaw, he wrote, "On the west side of this Old Fish Street Hill is the Bishop of Hereford's inn or lodging, an ancient house and large rooms, built of stone and timber, which some time belonged to the Mounthawtes, in Norfolk. Radulphus de Maydenstone (Maidstone, bishop from 1234 to 1239, resigned and retired to the Franciscan House, at Oxford, thence to Gloucester, where he died, predecessor of Peter D'Aquablancs, Bishop of Hereford, about 1234, bought it of the Mounthawtes and gave it to the Bishops of Hereford, his successors. Charles (Booth, 1516–1535), both Bishop of Hereford and Chancellor of the Marches of

Wales, (who built the north porch of Hereford Cathedral, and is buried near it, under a canopied tomb,) about the year 1517 repaired it, since the which time the same is greatly ruined, and is now divided into many small tenements; the hall and principal rooms are a house to make sugar-loaves, &c. Next adjoining is the parish church of St. Mary de Monte Alto, or Mounthawt; this is a very small church, and at the first built to be a chapel for the said house and the tenements thereunto belonging. The Bishop of Hereford is patron thereof. Monuments in this church of John Gloucester, Alderman, 1345, who gave Salt Wharf for two chantries there; John Skip, Bishop of Hereford, 1539 (1539–1552, said to have been one of the compilers of the Prayer Book of Edward the Sixth, and successor to Cranmer's friend, Edward Fox, who was buried in St. Mary Mounthaw, 1538), sate twelve years, died in London in time of Parliament, and was buried in this church." So late as 1701 the see of Hereford was connected with this locality; in that year was interred, in St. Mary Somerset, Gilbert Ironside, first Bishop of Bristol after the Restoration. The Bishops of Hereford, on account of their connexion with St. Mary Mounthaw, presented, alternately with a lay patron, to the united livings.

Success may now be fairly said to have crowned the efforts of the Acclimatization Society to introduce salmon into Australia, one of these fish, produced from ova procured from England, having been caught on the coast of Tasmania.

The last mail from Australia conveys the intelligence that traces of the unfortunate explorer, Leichhardt, have been found on the Gulf of Carpentaria, and also a portion of a skull near a tree, which bore the mark of Leichhardt.

At the end of 1867, according to a new copyright law passed some years since by the German Diet and agreed to by all the separate Governments, all copyright which had up to that time been prolonged by special privileges ceases and becomes public property. The works of Schiller, Goethe, Wieland, Herder, Körner, and many other German classics that have up to the present year been the copyright of certain publishers, or the families of the authors, can then be published by any one, and already the announcements of cheap reprints are being advertised. A publisher of Berlin advertises a series of the principal German authors, in very good print and on good paper, in volumes for 3d. and 6d. each, e.g., Bürger's Poems for 6d., Jean Paul's 'Siebenkais' for 1s., Vos's 'Luise' for 3d.

'Die indische Cholera in Sachsen im Jahre 1865,' is the title of a book by Dr. Rudolf Günther, with an atlas, published at the charge of the Saxon Ministry of the Interior. This atlas will be found instructive by those who wish to study the phenomena of cholera. It contains an orographic map of Saxony; plans of Altenburg, Werdau, and five other towns, in which the course and character of the disease are indicated by coloured spots, and diagrams showing the relation between the daily rise and fall of temperature in different localities, and the increase and decrease of the epidemic. Among the details, which are very explicit, are analyses of drinking waters, influence of site, of household arrangements, of neglect of sanitary precautions, and other particulars involved in the questions discussed by the author.

According to the Quinquennial Census of the Population of France, recently published, it appears that the total population, including the troops on foreign service, has increased from 37,512,094 to 38,192,094.

The Dutch Society for the Encouragement of Industry has given notice that an exhibition of fishing implements and produce will be held at the Hague in the ensuing summer. Applications for space must be sent in on or before the 15th of March, and objects for exhibition not later than the 15th of May.

South Africa has often been referred to by geologists as a sort of primeval country, showing fewer evidences of change, upheaval, and subsidence, than other parts of the globe, and deficient in coal and limestone. But within the past two years coal

has been discovered in Natal in considerable quantity, over a wide area, some part of which is within 120 miles of the sea. Its quality may be judged of by the fact that it is used by blacksmiths in the neighbouring parts of the colony; and more recently, as reported by Dr. Mann, discoveries of limestone have been made in different localities,—one on Bushman river, another near the sea on the southern border of the colony, the latter containing fossils identical with species found in Europe. One of the deposits, about twenty miles square, was discovered by Dr. Sutherland, the Surveyor-General, who describes it as metamorphic limestone, equal in places to Carrara. From this it will be understood that Natal will make a fair show of stone, marble, and coal, in the specimens which are to be exhibited in the Paris Exhibition; and it is easy to foresee that the coal may become of great value to steamers on a voyage round the Cape of Good Hope.

SOCIETY OF PAINTERS in WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS is NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1s. WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—EXHIBITION OF SKETCHES AND STUDIES, OPEN from Ten to Six, at their Gallery, 63, Pall Mall opposite Marlborough House.—Admission, 1s.; Catalogue, 6d. Gaslight at dusk. JAMES FAIRLEY, Secretary.

Will shortly Close.

WINTER EXHIBITION.—THE FOURTEENTH ANNUAL WINTER EXHIBITION OF PICTURES: The Contributions of British Artists, is NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d.

LÉON LEFÈVRE, Secretary.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d. GEORGE NICOL, Secretary.

SOCIETY OF FEMALE ARTISTS.—EXHIBITION of WORKS NOW OPEN, from Ten till Five; Saturdays till Six (lighted). Gallery, 9, Conduit Street, Regent Street.—Admission, 1s.; Catalogue, 6d. The Academy for Study from the Living Model (in costume), Tuesdays and Fridays.

DUDLEY GALLERY, Egyptian Hall.—THE GENERAL EXHIBITION of WATER-COLOUR DRAWINGS is NOW OPEN, Ten till Six. Gas on dark days and at dusk. GEORGE L. HALL, Hon. Sec.

MR. MORBY'S COLLECTION of MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt, R.A.—Phillip, R.A.—T. Faed, R.A.—Egg, R.A.—Frith, R.A.—Rosa Bonheur—Henriette Browne—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersill, R.A.—Calderson, R.A.—San, A.R.A.—Ledean, A.R.A.—Ansdell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Narmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John Ford—Frère—Eulperer—Liddell—George Smith—Duvayer—Peter Graham, &c.—Admission on presentation of address card.

LEOTARD; or, "THE AUTOMATON!"—"WHO, or WHOM?" The enigma variously solved by the Visitors at the Royal Polytechnic, who can see this wonder on the Trapeze daily, at Three and Nine o'clock.

SCIENCE

ANCIENT ECLIPSES.

A short time before his decease the late Dr. Hincks communicated to the Royal Academy of Sciences at Berlin a paper 'On a newly-discovered Record of Ancient Lunar Eclipses,' which has just been published in the *Monatsbericht* of the Academy. He made the discovery in the last volume of the 'Cuneiform Inscriptions of Western Asia,' published by the British Museum, during a particular search for all the inscriptions that appeared to have an astronomical character. Among a great deal which he confesses he does not understand in plate 39, No. V., described as part of an astronomical tablet, he met with three statements, "the meaning of which appeared to him absolutely certain." They are as follows:—"In the month Nisan, on the fourteenth day, the moon was eclipsed." "In the month Tisri the moon was eclipsed." "In the month Sabat the moon was eclipsed." To the second of these statements a sentence is added in the original, explaining that "the moon emerged from the shadow while the sun was rising." Having published in the *Transactions of the Royal Irish Academy* a table, by which the commencement of each Assyrian year might be ascertained, Dr. Hincks set himself to a careful investigation of these eclipses, with a view to fix the date of their occurrence. If that could be done, highly valuable conclusions would be obtained, of which astronomers would be only too glad to avail themselves. After an elaborate calculation, the details of which

are given in the paper, he satisfied himself that the three eclipses had been seen as described, that the second occurred about the time of sunrise, on the 13th of September, 701, at the beginning of the reign of Sennacherib. Such an eclipse is so very unusual that, if seen, Dr. Hincks assumes it would certainly be recorded, and he asserts that at the date above given, "this phenomenon was visible somewhere under the parallel of Nineveh." And he continues, "According to Hansen's Tables, the moon would be very far, perhaps half a degree, beyond the place which would allow the phenomenon to appear in the longitude of Nineveh. If, then, it be a fact that it was observed there, it furnishes astronomers with a most important datum for correcting the lunar tables." Dr. Hincks expresses his belief that professed astronomers will find it possible to reduce all the observations of the eclipses which he has mentioned to harmony with calculations by adopting the values of certain specified coefficients of Prof. Adams; and by computing all the elements of the eclipse for a time later than that of the actual time of observation by a small fraction of a day, multiplied by the square of the number of centuries from A.D. 1800. He points out that this last correction, which acts in the opposite direction to Adams's, is due to the retardation of the diurnal motion caused by the tides. These are the leading facts of this interesting communication; for the profound technical arguments by which the author's views are supported, we must refer the reader to the paper itself. Who would have expected when Mr. Layard began his excavations at Nineveh that they would give up particulars of eclipses which happened 700 years before the Christian era, and supply to astronomers of our day a means of rectifying one of the most important questions in their favourite science?

METEORITES.

Wilhelm Haidinger, one of the Foreign Members of the Royal Society, announces, in a triglot circular to his scientific friends in all parts of the world, that he has resigned the Directorship of the Imperial and Royal Geological Institute at Vienna; and is now desirous to complete his collection of meteorites. We gladly assist the veteran in making his wants known, in his own words, quoted from his English circular. "I beg," he writes, "my most excellent patrons and friends to honour me with their most welcome assistance in kindly bestowing upon me such one or another fragment, just at their hand for disposition, as they think proper, of meteorites or meteoric irons. And—in the most unusual way—I crave all this as a free gift, to be received by me without any substantial retribution or equivalent, excepting the most cordial thanks for such great proofs of a liberal heart. I doubt not my request will be favourably received, in consideration of the late glorious progress of our knowledge in the cause of meteoric studies." Such a quaint appeal as this ought to be irresistible.

ITALIAN PETROLEUM.

Reform Club, Jan. 23, 1867.
Your impression of the 12th inst. contained a reference to the discovery of coal and petroleum in the Abruzzi. A friend of mine in Italy, Mr. Charles Ribighini, of Ancona, has some property in the Abruzzi, on which petroleum flows spontaneously to apparently any extent; and there are also deposits of spongy bitumen, which Prof. Ansted has reported upon in the following terms:—"It is difficult to describe the condition of this extraordinary deposit of bitumen; it is so abundant that no practical limit can be given of the quantity laid bare and in sight." There are also numerous veins of a jet-black, hard, brittle bitumen, closely resembling Albertite, or the Cuban mineral called "chapaote," besides asphaltes and sulphur. These springs and deposits are in the localities of Tocco, Rocco Morice, and Letto Manopello.

The petroleum which flows naturally has been for some time past distilled by Mr. Ribighini, who has succeeded in producing a brilliant-burning oil, which he calls "Toccolina," after the place, Tocco, whence it is obtained. The "Toccolina" burns brilliantly in aspirating, carcel, and moderator lamps at 840° to 850°, and will burn well, too, up to 900°. The same oil amalgamates so well with

vegetable and animal fat as to be useful for lubricating purposes; it has also been successfully employed in making soap. A great deal of the asphalt is imported into this country for use as black varnish of the finest quality. The property has been carefully inspected and reported upon most favourably by Prof. Ansted, and by native chemists of great eminence; the several products have also been analyzed in this country by Dr. Dugald Campbell, Dr. Norman Tate, Dr. David Price and others, who all concur in expressing unqualified satisfaction with their intrinsic qualities and commercial worth.

JOHN DRAPER.

SOCIETIES.

ROYAL.—Jan. 31.—Dr. W. A. Miller, Treas. and V.P., in the chair.—The following paper was read: 'On the Elimination of Nitrogen by the Kidneys and Intestines on a Diet without Nitrogen,' by Dr. E. A. Parkes.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 5.—Mr. C. H. Gregory, V.P., in the chair.—The following candidates were elected, including fifteen Members, viz.:—Messrs. C. B. Baker, H. Baylis, M. Beazeley, J. Bolland, W. Crozier, J. Deas, T. Fenwick, D. G. Grose, J. W. Grover, H. Law, W. Lawford, G. Owen, C. Robins, F. Stevenson, and T. J. Thompson; and seventeen Associates, viz.:—Vice-Admiral G. Elliot, Capt. R. Robertson, R.N., Messrs. W. H. Ashwell, J. P. Colbron, W. Francis, J. C. Hawkshaw, F. C. Hennet, H. P. Higginson, J. Howkins, jun., G. A. Hutchins, C. E. Macintosh, J. J. Myres, jun., C. O'Neill, A. C. Sheriff, H. T. Tanner, C. B. Trollope, and W. C. Unwin.

ROYAL INSTITUTION.—Jan. 18.—'On Sounding and Sensitive Flames,' by Prof. J. Tyndall.

Feb. 4.—Earl Stanhope, V.P., in the chair.—J. Blacker, A. F. Blandy, Dr. J. Clarke, W. David, R. W. Jackson, Dr. E. Smith, and Captain the Hon. J. R. Vesey, were elected Members.—The following additions to "The Donation Fund for the Promotion of Experimental Researches" were announced:—J. P. Gassiot, Esq. (4th Annual Donation), 20*l.*; S. Scott, Esq., 5*l.* 5*s.*; W. Dell, Esq., 5*l.* 5*s.*; E. H. Moscrop, Esq., 25*l.*; A. Davis, Esq., 21*l.*

SOCIETY OF ARTS.—Jan. 28.—'On Pottery and Porcelain' (Cantor Lecture), Lecture II., 'The Majolica Work of Persia, Spain and Italy,' by Mr. W. Chaffers.

Jan. 30.—Sir T. Phillips, Q.C., Chairman of Council, in the chair.—The Secretary read 'The Report of the Judges on the Art-Workmanship Competition.'

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 8.—'Sculpture,' Mr. Westmacott.
- Architects, 8.
- Society of Arts, 8.—'Oriental Porcelain,' Mr. Chaffers (Cantor Lecture).
- Geographical, 8.—'Last Letter of M. Jules Gérard,' 'Ascent of Mount Hood, Oregon,' Mr. Hines; 'Journey across Cascade Mountains,' Mr. Brown.
- TUES. Royal Institution, 8.—'Vibratory Motion and Sound,' Prof. Tyndall.
- Ethnological, 8.—'Food of Natives of Australia, &c.,' Mr. Crawford.
- Civil Engineers, 8.—'Clifton Suspension Bridge,' Mr. Barlow.
- WED. Society of Arts, 8.—'Artificial Illumination,' Mr. Deffries.
- Microscopical, 8.—Anniversary.
- Geological, 8.
- THURS. Royal Institution, 8.—'Vibratory Motion and Sound,' Prof. Tyndall.
- Syro-Egyptian, 7½.—'Races of Men in Ancient Egypt,' Mr. Sharpe.
- Royal, 8.
- Antiquaries, 8.—'Election for Fellows.
- Zoological, 8.—'Female Brown Hyena,' Dr. Murie; 'Birds from Chili,' Mr. Schaler.
- FRI. Royal Institution, 8.—'Atlantic Telegraph,' Mr. Varley.
- Philological, 8.—'Provincials of North Riding of Yorkshire,' Rev. J. C. Atkinson.
- SAT. Royal Institution, 3.—'Harmony,' Mr. Macfarren.

FINE ARTS

William Hogarth: Painter, Engraver, and Philosopher. By George Augustus Sala. Illustrated. (Smith, Elder & Co.)

This volume on Hogarth contains rather a bold presentment of character than a biography, in the better sense of the term; less a deliberate piece of criticism than a continuous instead of continuous series of re-

marks; and, more effective than sound, it is to be received rather as a result of Mr. Sala's ready conclusions and hasty assumptions than as a "Life" of Hogarth. It is just to remember that the author modestly styles his work "Essays," and especially disclaims the office of a biographer. Taking it on this ground, we proceed to examine the result. It must gladly be admitted that occasional vigour is to be found here—how else could so able a penman write a whole book? But these manifestations are of the briefest,—we were going to write of the rarest. Take, for example, this from page 3. Hogarth took "a jaunt to St. Albans after Culloden, to sketch the trapped fox, Simon Fraser, Lord Lovat, as he sat in the inn room under the barber's hands, counting the dispersed Highland clans and their available forces of caterans and braemen on his half-palsied, crooked, picking and stealing fingers." Pass we the questions whether, or not, here is a reminiscence of Mr. Browning in 'Sordello,' and if, without reference to Dallaway, the painted picture justifies the written one, it cannot be doubted that here is a picture in words of singular force, only blundering in respect to the locality named, which should have been Barnet, the White Hart Inn. To use Mr. Sala's own words of his intention in writing this book, here is a most admirable "little photograph," one of those of which he further says that they are "chalk studies of drapery, furniture, accessories of costume, and snuff-box, cocked-hat and silver-buckle detail." This would be well, if so clever a writer had made his so-called chalk-studies really studies and not mere sketches from another man's pictures, with little thought of his own in them, and too often pregnant of nothing better than the "snuff-box, cocked hat, and silver-buckle" sort. Unfortunately he has added nothing to our knowledge or our thoughts of Hogarth which should justify him in writing a long series of magazine articles on the subject; still less is there a reasonable ground for the republication before us. Frankly to admit his poverty of knowledge is but a pitiful plan for amusing the reader, unworthy of an able writer from whom men necessarily expect good when, relying on former work, they buy his book. Mr. Sala primarily says he has not taken the trouble to seek for Hogarth's indentures, and is still indifferent about them when the Chamberlain of London, as he tells us further on, actually offers access to the records in his charge! Taking Ireland's authority for the date of Hogarth's birth was, no doubt, the best thing he could contrive to do, however unsatisfactory to the reader, who, like a countryman at a fair, may refuse to be consoled by seeing ancient wonders in a booth, when the clown outside led him to think it crammed with novelties. If not new facts, or old facts proved trustworthy, at least new thoughts were to be expected in the booth. How small the comfort when the pantaloons threw a summersault, cried "Here we are again!" and showed his empty pockets with a grin at the rustic visitor!

Many of us desire to be amused, Mr. Sala says. He desires to amuse us, and cares not, so it seems, for the nobler office which might combine instruction with amusement. Our regret, therefore, is rather for Mr. Sala and his wasted opportunities, not for Hogarth; little even for ourselves. That he might have honoured his hero, served himself, and delighted us, is not in question here; but rather what he is compelled to seek. We desired some one to go over the whole history of Hogarth with a keen and incredulous eye, a candid judgment, and a loving heart, knowledge of Art withal, and infinite patience. Not so Mr. Sala, who desired

to honour Hogarth at an easy rate, and please himself, leaving us to be pleased or not, as it might happen. To take the author on his own ground, what we challenge in this book is his veiled self-complacency. Thus for ourselves. As for the author, it hardly justifies a man of his ability, wit, and deft penmanship, to say that he did not care to do that which might have been his best. As to the subject of these pages, one closes them with an uneasy sense that he might not be best pleased with the latest of his friends—the man who does not do his best for him. The painter who did so admirably and faithfully with his own tasks would, we fear, look rather shily at the showy, easy-going, and undeniably clever admirer who, with so much *bonhomie*, turned him, sturdy Hogarth, into a mere clothes-peg, or, it may be, a vaulting-horse, whereby he shows his own ingenuity, agility, and facility with the pen; for example, the string of guesses about the spelling of Hogarth's name, which supply the place of what research might have given the reader with more trouble, however, to Mr. Sala than to turn with bewildering facility from Scott to Calderon, Swift, Hone, and Mr. Timbs. All this displays wonders of paper-cutting or "book-making" of the easiest sort; but yet the "essays" before us are very hard to read, exhausting, nay, almost fatal to the memory, which reels under the infliction of sketches of Alsatia, such as 'The Fortunes of Nigel' and Ben Jonson gave, Whitehall, from Evelyn, the Clink, Titus Oates, and Dangerfield, while, happily, it escapes Sacheverell and Wat Tyler, although, in the turning of a page, we go from the death of William the Third to the passing of the Reform Bill, which last is, of course, purely personal to the author, and has not more to do with his subject than the man in the moon, or the original of that Jeremy Diddler, into a fact of whose life the amazed, much-bothered reader finds himself inquiring with the wilful guide.

To such a writer as this what can it signify that Buckingham did not die "bankrupt and forlorn," that he does not know whether or not cigars were invented in Hogarth's time (page 201), or that he differs from a high ethical authority in having "seen the seed of the righteous begging their bread" (page 204). That Flaxman did not design "platters and pipkins" for Wedgwood may be considered no important matter for such an author's consideration, but surely it was worth while to know the real meaning of Walpole when he wrote of Mr. Gamble, Hogarth's master, as "a mean engraver of arms on plate"; and not that he was a degraded, but simply no eminent, artist in his line, or that there was anything humiliating in the craft. Yet on account of this blunder—such it was—poor Walpole, his manners, his judgment, —nay, even his mother's honour,—are torn up by the roots and soundly scolded; finally, he is consigned to the guillotine, or, worse, he is treated as a Frenchman, which, during Mr. Sala's Hogarthian mood, is the worst he has to say, and has one advantage for him—it serves, at least, to show his knowledge of the French language and *bric-à-brac*.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.

THIS is the brightest and richest water-colour exhibition we have seen. The impression it makes upon the eye of the visitor is one of pleasure. The student feels that, with many general defects, the mass of paintings is marked by a peculiar artistic character, which is due to its unusual freedom from conventionality, and, above all, to something which is youthful and original in the prominent works. The general defects are, careless drawing, affected expression, and disregard of composition. The most

important work here occupies the place of honour, and is Mr. F. M. Brown's *Cordelia's Portion* (No. 249), the design of which has been already described by us (*Athen.* 2042) as one of a series of pictures to illustrate 'King Lear.' We have now to criticize it. Mr. Brown has bestowed an immense deal of care, and much of the ripeness of his singular artistic ability, upon this painting. The expression of Cordelia when she heard the words, "The truth then be thy dower," and was dazed by conflicting emotions, is admirably mastered and rendered. The action of nervously trifling with her bridal veil is aptly conceived. The figure of the throned Lear is grandly dramatic as he sits grasping an arm of the chair by one hand, while the other hand holds the sceptre across his knees, and he scowls at Cordelia through his heavily-hanging eyebrows; his white beard sweeps over his chest; his dress is white in varied hues; the hangings of the throne are cloth of gold. Round the seated king are grouped the figures of the story; their richly or soberly-coloured dresses sustaining his, and harmonizing with each other in a splendid manner that shows the artist to be as able in colour as he is in expression and design. From our former notice the intense variety of character and dramatic force this picture has must have been understood. We shall, therefore, only add that it is difficult to conceive anything more vigorous than the representation of the ruddy and stout Goneril, who fills a large portion of the left of the picture. Her black-robed sister Regan is near, smiles malignantly, and shows a capital conception of the character, which is, however, inexcusably marred by the defective drawing of the face. There is much bad drawing in Goneril's arms, although here, too, their character and action are perfect in invention. Contrasted in every quality of execution with the work of Mr. Brown is Mr. J. D. Linton's *Lovers before an Organ* (166). A lady stands behind the chair in which a gentleman is seated, and with his fingers presses the keys of the instrument, to which, as we presume, her foot gives breath. The sound entrances her. The expressions here are finely rendered; the lady's face is deficient in beauty, a little flat in handling, and too portrait-like in its character; her musing action is good. The hard and literal mode of execution of the picture is antipathetic to the dreamy influence and character of the subject; nevertheless it is the work of a conscientious and able painter. The draperies, especially those of the lady, are modelled with rare precision. There is good colour in parts of the work, yet this success is damaged by the excessive brownness of others.

Mr. S. Solomon's *Myrtle Blossoms* (177)—the half-length picture of a lady with a wreath of those flowers about her head—is the best of his water-colour drawings that are known to us. A damsel with a complexion that is rich, yet "pale" in tint, having voluptuous, yet tender ardours in her eyes; in all a subtly felt and beautifully rendered expression; this work is commendable for softness, breadth and wealth of chiaroscuro, solidity, delicate modelling and sober colour. We can find no fault in it, unless the flatness of the background be considered such; much, however, might be said on behalf of this quality. —Mr. E. J. Poynter's striking and vigorous design and glowing painting, *The Snake Charmer* (586), impresses the memory of all visitors. An Egyptian girl, whose only robe is a sheeny silk loin-cloth of amber colour, dances in a circle of snakes that, fascinated, follow her motions and seem to keep the time she beats with two sticks, accompanying the musicians, whose figures appear in the background. Action and expression are alike admirably expressed here; the drawing of the dancer's arms, head and trunk is excellent, that of the legs and feet questionable. This artist has genius enough to distinguish him as a landscapist as well as a figure-painter; therefore we call attention here to *The West Wind* (313)—a view of Lynmouth and Lynton from near the Foreland. Suddenly a great rain-cloud has swirled over the cliffs and pours its burden to the sea at their feet, through the hollow that it makes, as through a tunnel; one looks along the receding coast line to the horizon, that is marked by bars of green firmamental light and the peach-coloured edges of lower-

ing clouds. Nearer than the last appear, like wave before wave, the hanging skirts of many lines of vapour, which are ash-coloured and almost solid. A soundly painted, learned and most effective study, that will delight artistic observers. Contrasted with this is the same author's *Solitude, a Study in Eton Cloister*, (532). A cat creeping across the deserted walk, an old pump, warm shadows on whitewashed walls; withal a hush as of constant silence. A beautiful study of colour in white: a singularly solid and true picture. Two other drawings by Mr. Poynter merit attention.—Mr. H. S. Marks's *Jack o' Lantern* (63) shows an old fellow who seems to have interrupted his work of cleaning lanterns, and has a face that is capably painted, doubtless like the model, and very characteristic, but not apt enough to make a subject. The lanterns are excellent: see that which is nearest the front. The background is very uninteresting and unsubstantial, deficient in colour; for the last defect see the bench, which has the form of wood but the tint of stone. —*The Pasha's Widow* (79), by Miss M. Spartali,—the half-length figure of an old lady with a parrot,—is quite as rich in facial character as Mr. Marks's old man, and far surpasses it in colour. The flesh is beautifully painted; the draperies, except for drawing, are admirable. One cannot, under the loose draperies in which she is wrapped, make out the old lady's anatomical arrangements, beyond the certainty that they are woefully irregular. Miss Spartali's bad drawing appears in other pictures here, which are less commendable for colour and handling than the above.—*An Entertainment in a Roman Cardinal's House* (49), by Mr. A. B. Donaldson, may, so murky and plagiarized is its colouring, be styled a dirty reminiscence of Giorgione with much bad drawing. *Tobias and the Archangel Raphael* (91) is another, but superior example of that passion for Venetian colouring which has been so evident of late among our younger painters: a good thing, but sadly abused by many, here as elsewhere. The affectation of the expressions in this picture is obvious; it should be better drawn; the fish is the best painted part.—Mr. L. C. Livett's *Summer Time* (56)—a girl punting herself across a brook—is a little unsubstantial, but very rich in colour, and effective.—Mr. J. Burr's *Bed Time* (115)—a child praying at its mother's knee—is very pathetic in expression, subtly coloured, sound and solid in execution.—Mr. C. Rossiter's lady taking flowers from a vase upon a dressing-table (220) is made picturesque by the costume of Charles the Second's time. The face is fortunately expressive; the white satin drapery is admirably painted, yet a little cold in its colouring, and rendered still more so by the blue excess of the table-cover.—Mr. A. H. Marsh's *Mattock and Spade* (230)—a sexton entering a church, children in the sun-lit yard without—would be thoroughly admirable if the legs of the man were better drawn and the shadows not quite so deep.—Mr. J. M. Jopling's *Lady Maggie* (289)—the head of a lady with a rose-bud—is far better in execution than his recent works, less garish and vulgar; the hair shows the defective education of the painter.—Mr. E. Tayler's *Baby* (301)—a lady and infant—is a little crude in colour and hard; the latter figure is very nicely modelled; the lady's expression inclines to sentimentality.—Mr. R. Bateman's *Isabella* (325) is a wretchedly-affected caricature of Boccaccio and Art; his "*My Lady*" (85) is only less unfortunate.—Mr. M. F. Halliday's *Lady wearing* (438), although erring in excess of brown shadows, is capably modelled, has some good colour, and is rich in character.—Mr. E. Clifford's fanciful, but capably-painted study of a head (441), with appended poetry, of which we do not see the aptitude, deserves applause by its execution, which is not due to the originality of its manner in Art or sentiment. Here we have the now common affectations of a set expression in the eyes—which mean anything or nothing—and big lips, expressing nothing more than luxury. A telling picture by a clever man, but very cheaply made.—Mr. S. T. Whiteford's representation of a Puritan looking into a book, which is styled *A Search* (648), is full of spirit in the attitude and expression; a good face, a well-rendered figure; the perspective of the background is questionable. The same

artist's *Fruit* (497), a nicely-painted study, is better than his *Still Life* (438).—Mr. F. Nowlan's *Knitting, Yorkshire*, (526) a cottage woman so employed, is painty, but capably lighted.—Mr. A. E. Fisher's *Study of an Old Man Reading* (534) is a beautiful piece of colour, and admirable in tone.—*Breakfast* (536), by Mr. T. Green, a boy on a settle, eating, has much humour in the expression of the figure, and is cleverly executed.—Mr. H. E. Woodridge's *Jack and the Beanstalk* (576)—two children reading—is very delicately painted and sweet in feeling.—*Sunday Morning* (618), by Mr. J. Lobbey, an old woman in church, has a capably-painted face.—*An Apple Gathering* (675), by Miss A. Thornycroft, is very pretty.

A large number of landscapes command attention. Among these let us commend *On the Beach, Eastbourne*, (6) by Mr. S. Vincent.—*A Night Effect on Mont Blanc* (9), by Mr. C. J. Way, a fine drawing.—Mr. A. Goodwin's *Near Arundel* (22), which is a little coarse, although the best of his many pretending drawings.—*Ben Nevis* (24), by Mr. E. Hargitt.—Mr. G. Bowles's *Light and Shade on Margate Cliffs* (29)—the line of dazzling white bastions, enriched by rusty tints and grey, with purple-shaded and shining sands at their feet—is an admirable picture of sunlight, although the sky is weak.—Mr. R. Tucker's *The Trial Trip of a toy boat at sea* (27), sunlight effect, also his similar picture, *Herring Fishing* (167), a group of fishermen, are capably lighted, and brilliantly coloured.—Mr. G. Mawley's *On the River Loigne* (62), although a little painty and mechanical in the foreground foliage, shows very delicate feeling for softened sunlight. *Early Spring* (154)—sunlight in a sparsely-grown wood, an effect such as Mr. F. Walker may be said to have discovered—is very tenderly and truly drawn: a beautiful picture, far superior in refinement to the painter's former production.—No works here surpass those of Mr. C. P. Knight in brilliancy, solidity, and beauty. See *Criccieth Bay, Twilight after a Gale*, (145)—the sea tumbling rudely upon a long, curving beach; a wind-blown sky, and many-tinted surface of the waves, golden, russet, white and blue. *Off the Needles, Calm Evening in June*, (453) is clear as steel, and as bright, with delicious precision of execution. Scarcely inferior to these is *On the Severn, near Bewdley* (544).—Mr. H. Moore's picture of evening (80)—a mill—is very finely and broadly painted and lighted: a noble landscape.—Mr. T. Danby's *The Wendall Rocks, Gwynant*, (84)—the central peak near the lake,—has many tender qualities of atmosphere and colour; if mannered in its style, it shows mannerism at its best.—Mr. J. C. Moore's *Olive trees near Tivoli* (97) represents weird, stark-branched olives on a ridge, and defined against an evening sky; at their feet a road leads to a deep and misty valley; beyond are hillsides still dimly lighted; below a champaign country in a wide expanse. This is one of the most charming pictures here; a piece of real Art in landscape. *Claude's Villa on the Tiber* (122) deserves equal praise with this.—Mr. G. L. Hall's studies of the sea falling on sandy shores, such as *Perran Sands* (109), have all the merit of effectiveness.—Mr. W. W. Fenn's *Black Mount, Glencoe*, (140) is a well-modelled picture of nature, and good in colour.—*Cader Idris, from the Hills above Barmouth*, (144) by Mr. C. R. Aston, has a charming subject, and is slightly hard, but, especially in the mid-distance; beautifully treated as to colour and tone.—Mr. F. Walton's *Evelyn Woods, Wotton*, (172) shows, with exquisite feeling, a young moon rising over dense trees; the last gleams of day are behind a scattered line of boughs; a very tenderly-treated bank of foliage traverses the exquisite picture.—*The Island of Graves, Skye*, (291) by Mr. W. H. Paton, gives us an estuary that is barren as if just delivered from the northern ice; a few grave-marks on a low islet, chill and glittering pools, and purple evening light upon the sea. The finest part of this fine picture is the group of clouds above the sun.

THE LIONS.

WE confess ourselves disappointed with the long-sought lions for Nelson's Column. At last they fill their pedestals; yet, in place of what

public hope required, and the occasion justified, for the commemoration of the four great victories of the Admiral by as many original statues, we have casts so nearly alike that it is hard to write of them in the plural number. It is true that, so to say, the four are two; but the pairs differ only so much as minor alterations of tails, hair, and heads—and, in these points, they are modified rather in respect to positions and surfaces than to expressions and purport—can make them differ. One act of invention has done duty for all. Invention is, now-a-days, the rarest thing in Art; yet, especially as it is not in this grudging way that the four sides of the Prince Consort's Memorial are being decorated, it was one of our hopes that greater liberality would have been exercised in this tardy acknowledgment of hero-work that was done and ended more than sixty years ago. Invention, being rare, must be dear; nevertheless, we are sure that Parliament—which gave only these statues to this memorial, and annually votes vast sums to maintain rarely-used and uninteresting buildings—would not have been stingy in this case, nor refused a few thousands more to have had the work handsomely done. Of course, architectural laws compelled a certain similarity in statues placed as these are; yet, within the boundaries of those laws, the genius of a great designer not only could exercise itself, but, as we confidently trusted, would delight in the glorious difficulty. Admirably conceived, and perfectly wrought out, these works would have honoured their maker as long as the monument lasted. As it is, the full scope of the opportunity has been wasted. It is the more remarkable that so much of indifference should appear where no attention has been paid to the requirements of conventional treatment; the principles of architectural design are ignored, and a strictly naturalistic mode of sculpture preferred. A simply heraldic view of the matter, if narrowly taken, might call for uniformity throughout; yet there is nothing of the sort, and the statues are as like the life as their rude, although bold, execution permitted. They are not better than gigantic sketches of animals, and are so far from being finished works that the seams of the rough moulds remain on the surface, and even the air-bubbles of defective castings appear. These defects will surely render the statues obnoxious to atmospheric injuries. Accepting the execution with these lamentable shortcomings, and the design in this narrow sense, we gladly acknowledge the vigorously-effective character of the latter. It is difficult to stand before any one of the figures without being impressed by its bulky gravity and noble leonine character. The faces are admirable; the pose of the statues is very fine in its expression of life and strength in rest. Many portions come short in fleshiness, others in that bony or tendinous contour which Nature exhibits: see the fore-paws and legs. The tails lack much of Nature's hard muscularity and flexibility. These are qualities which the artistic eye misses with pain. What apology can there be for the extraordinary rudeness of these figures? Surely time enough has elapsed since 1859, when they were commissioned, for the production of a single figure of a lion!

FINE-ART GOSSIP.

WE are glad to learn that no new reason, as has been stated, exists for fears as to the permanency of Mr. Maclic's water-glass pictures in the Royal Gallery at Westminster. It seems that attention has again been given to the fact that a "bloom," or greyish film, appears on one or two parts of the first-painted picture, especially where it is partially covered by the net-work of threads used in "squaring out" the original for the copy which is now in progress for the Art-Union of London. This film was induced by excessive use of the glass-medium, which has thus taken the character of semi-opaque varnish, and glitters slightly in certain lights. In other parts of this and its companion picture, where the right quantity of the silicated solution has been applied, neither film nor change appears at present. The too-strong dose of solution would too well protect the work, while it might mar its effect in another way. Dr. Hoffman, a great authority, asserted that the bloom which appeared soon after the solution was

applied is proof of the indelibility of the picture. If the same took effect over the whole picture, it would not, we presume, so deeply vitiate its Art-value as the abundant use of old brown varnishes and oil glazes has done in other cases which the latest generation believed admirable, and to which some of the present adhere, to the injury of public taste. Reverting to an old grievance, and making a fresh appeal to new authorities, let us ask what method of painting could bear up against the climate of that hall where at one time the long drippings of moisture stream over the pictured surfaces, and at another streams of blazing sunshine from eight emblematical and heraldic windows pour continually? One day you will find the place reeking with the damps of a thousand cloaks and umbrellas; the next it is subjected to the dust raised by the public ascending an old wooden staircase, which, strange to say, is employed to keep the stone steps from wearing out, a device savouring of Mrs. Partington's subtlest spirit, and a truly British piece of economy, because it is not only unpleasant to the eye and mean in excess, but harbours dirt. Worst of all, this place is a perfect carpenter's shop, so degraded that we wonder zealously-loyal M.P.s do not refer to the contumelious treatment of that which is hallowed with the name of "Royal." It is used periodically for the erection of wainscoting, for the exhibition of architectural designs, and for the apparatus for heaving up statuary. If possible worse than all this, Barry's carefully designed niches have been so enlarged that they are out of all proportion with the interior.

At the Architectural Gallery, Conduit Street, Regent Street, may be seen a very finely painted lunette by Mr. Cave Thomas, the most excellent of his works, remarkable above all these for grace, elevation and spirit. It is an altar-piece, the commencement of which we noted at the time, for Christ Church (district) of Marylebone, and represents the diffusion, or exodus, of good gifts. In the centre of the composition sits Christ, in whose face an idea of power is impressively rendered. On His left are the gifts, Faith, Wisdom, Justice, and Honour; on His right—Power, Wealth, Beauty and Plenty. Thus each of the more intellectual gifts is balanced on the opposite side of the composition by a corresponding physical one,—the gift of Judgment by that of Beauty, the Power of Faith by that of Might; Wisdom, or riches of knowledge, by Wealth; abundance of Honour by that of Plenty. This lunette will rest on a cornice, beneath which the companion design will, when it is completed, be placed.

As Temple Bar must be removed, to suit the architectural effect of the intended New Law Courts, if not for the convenience of the public, it will be well to note the capital suggestion of a young architect as to what should be done with it, rather than transport it to Victoria Park, South Kensington, or Rotherhithe, as variously proposed. He remarks that its interest is historical, i.e. connected with the present site, and picturesque—a very rare quality in London. Why not then place the structure, which could readily be taken down and re-erected, stone by stone, at one of the gates of the Temple, either at that which is opposite the end of Chancery Lane, which would give a distant view, or over the carriage-entrance a little to the west of this spot?

The church of St. Mary-le-Tower, Ipswich, one of the most important and interesting structures in the eastern counties, is being restored, under the charge of Mr. R. M'Ilwaine Phipson, of Norwich, and is now nearly complete. The tower which distinguishes this edifice is 176 feet from the base, the spire portion supplying 82 feet of this height; the cost of works upon these is about 4,000l. Altogether 12,000l. has been spent on the church.

MUSIC AND THE DRAMA

MR. HENRY LESLIE'S MENDELSSOHN CONCERT. WEDNESDAY, February 13, St. James's Hall.—ANTIGONE, with full Orchestra, and Male Chorus of 20 Voices. Reader, Miss Kate Saville. The Italian Symphony, Overture "Ruy Blas," and the Violin Concerto. Soloists, Herr Joachim—Tickets, 10s. 6d., 5s., 3s., 2s. 6d., and 1s.; at L. Cook, Addison & Co.'s, 23, New Bond Street; Keith, Prowse & Co.'s, 48, Chancery; Austin's, 28, Piccadilly, and 73, Regent Street.

An Introduction to the Study of National Music, comprising Researches into Popular Songs, Traditions, and Customs. By Carl Engel. (Longmans & Co.)

WE have had frequent occasion to commend the patience and universality of Herr Engel as a collector of specimens of national music; and are glad here to own our debt to him, as an earnest man, with cordial thanks. The carefully-executed work before us will not diminish his reputation, containing, as it does, the fruits of wide research and reading. The amount of original thought put forth, and deduction arrived at, is less striking; yet there is no subject claiming more of the one, and more suggestive of the other, than Herr Engel's. It is not possible, when considering what may be called the materials of Art, to separate them from local influences, historical circumstances, peculiarities of manners. The picturesque side of his question has presented itself sparingly to Herr Engel. But in a field so rich there is ample room for honest workers of all humours, of all capacities. There is no possibility of one writer exhausting any subject in which association, sympathy, and imagination have so large a part as they bear in "National Music."

So copious is this book as a treasury, that it is only possible to glance at a few of the objects which are contained therein; and the more so, because Herr Engel shines less in the arrangement and classification than in the assembling of his materials. The question of coincidence, which is one of the foremost that presents itself to every student and examiner of the wild music of countries far asunder, and which naturally brings on speculations as to transmission, intercourse, &c. (one demanding a vision as cautious as clear, and the utmost circumspection in the examination of testimony), seems, in more than one point, not exactly to have bewildered, so much as to have hampered, him. But the embarrassment of riches may fairly be pleaded. The book is made less simply readable thereby, but its essential value is only slightly impaired as a work of reference.

Here and there traces of a rashness in estimating the authorities cited present themselves. We find it hard to accept certain of the notations adopted by Herr Engel, as, for instance, that of the Hottentot tune (No. 3, p. 155), which, save in the *ritornel* on the fifth bar, is as regular a melody as if M. Auber had written it, with a periodicity of repetition curious as occurring among a savage folk, so little likely to have been penetrated by civilized music. If this Hottentot tune is to be believed in as genuine, the first and fifth bars are symmetrical, to all intents and purposes. We have fallen into bad habits of disregard as to the matter of writing, and of balancing measure, as can be proved by any one familiar with the scores of Meyerbeer. In nine cases out of ten the patchiness with which he has been justifiably charged—as, for instance, by the insertion in a regular movement of a scrap of a different rhythm—resolves itself into the fidgetty precision of a master, who would not trust to the direction of *ritardando* or *accelerando*, but must have such rendered to the prescribed fraction of a second! How few of the less accomplished travellers who have noted these national tunes have been competent witnesses, by reason of musical experiences, or nicety of musical sense?

In pursuance of the above remark, we cannot but call attention to Herr Engel's faith in Miss Martineau's musical opinion on the major and minor keys of the Nile singers (the lady, by her own confession, hearing nothing save by aid of a trumpet), and, on the other hand, to his statement (p. 173), that "we do not possess any collection of English national tunes which we can consult with confidence." This is a strong declaration on the part of one who believes in a stone-deaf lady, yet who, no less resolutely, has declined entering into the elaborate and diligent lucubrations of Mr. William Chappell on the subject of English music. We have always felt, and have distinctly said, that this gentleman's enthusiasm and antiquarian tastes have propelled him to hurry his belief, if not to force his facts; but, in a work so important and so carefully constructed

as Herr Engel's own, such an oversight from one, in certain points, so ready to receive assurances as he is, implies an inconsistency of examination of testimony not to be overlooked.

Something more than we here find may possibly be said on the subject of rhythm as generating national melody, as distinct from chant. A speculation was propounded by Mr. Henry F. Chorley, in his Lectures at the Royal Institution, as to the importance of dance-tunes in the question (the March being comprehended in the designation as a sort of slow dance). It is obvious that wherever many persons are to move in union, there must be more regularity and recurrence than are indispensable to the declamation of rude words by rude voices. It is no less obvious that the instruments, which bear up the dance, must, however primitive and uncouth, have more definite certainty of interval and scale than coarse vocal organs, different in quality and compass, can possibly be expected to possess. It seems to us that the subject demands more careful consideration than it has till now received. When Herr Engel is speaking of three-bar phrases, (p. 107) in reference to the *Scherzo* of Beethoven's Ninth Symphony, "as not having hitherto received from our musical composers the degree of consideration which it deserves," he has perhaps overlooked the frequently concealed use of them, made so as to deceive the ear,—as in Gluck's 'Objet de mon amour,' ('Orphée') and in Mozart's 'Deh vieni, non tardar,' ('Figaro') which latter, by the way, would hardly have been written had not Gluck's air come first. So in the case of a more complicated and halting rhythm—that of five bars—how many who have enjoyed M. Gounod's delicious "Magali" song, in 'Mireille,' have adverted to the fact that such irregularity has no small share in its peculiar and delicate beauty! But a yet more signal example presents itself in the Irish melody so deliciously mated by Moore to the words—

In the [mid hour of] night, when [stars are] weeping, I [cry].

In this song we have not only five-bar phrases, but the tune is in five lines; three lines of these being identically repeated against one line twice repeated. This matter of concealed rhythms is as curious a one as can present itself to musical student or lecturer. We are in case to repeat, what has already been stated here, that Meyerbeer denied the existence of a five-bar phrase in the opening of his noble March of 'The Prophet' till the same was proved to his own eyes by the exhibition to them of his score.

Herr Engel's specimens are most interesting in the amplitude of their list and variety. Especially good as a guide is he in all that concerns German music; less so, perhaps, in his Italian researches. Some of his examples may be objected to, as over harmonized and accompanied; but this is a matter of taste; and, when we recollect what grim tricks have been played with so clear and obvious a tune as that of our own National Anthem, it would be unjust carping to speak of his versions as surcharged. The same complaint might be laid against the Irish tunes, collected by that most assiduous of collectors, Mr. Bunting, as exhibited in his last issue of Irish melodies.

Herr Engel's volume winds up with a valuable catalogue of publications on the subject, not wholly complete,—for completeness, in a case like the present, must imply omniscience,—but, we may say, indispensable to any and every one desirous of making excursions in this most interesting, yet little cultivated field of inquiry. To conclude, this is a book which should find an honoured place in every musical artist's library, not merely on account of the fullness of its matter, but also of the obvious sincerity with which the same is set forth.

SURETY.—The new theatre is evidently conducted on principles so different from those that prevailed in the old, that the current notions as to transposition managements no longer hold good in regard to this house. Every successive drama here produced is superbly mounted, and carefully acted, satisfying in all respects the most artistic tastes, and attracting within its walls the intelligent classes of society. Such a reformation is noteworthy, and

very significant of the progress to which there is a silent tendency in the theatrical world of our days. On Saturday, under the superintendence of Mr. Creswick, Mr. Planche's famous melo-drama, 'The Brigand,' was performed, with the gentleman just named as the hero, assisted by an excellent company, by whom the scenic groupings and musical arrangements were minutely attended to, so that all that pertained to the *mise en scène* was perfectly executed. Mr. Creswick himself supported the part of *Massaroni*, and though he was not enabled to give that robust impersonation of it which made the reputation of the elder Wallack, yet he acted with a dash and picturesque effect, as well as with a suavity and pathos, that interested the audience in favour of the generous robber, who had been driven by wrong and despair to rebellion against those social conventions which, while they are designed to elevate, are abused only for the oppression of mankind. His scenes with *Nicola* (Mr. Lloyds), the prince of the church whom he relieves of his ducats, and his pretended play with *St. Eustace*, were acted with gaiety and humorous force; and the more serious situations received a pathetic and rhetorical interpretation which secured the most profound attention. The dialogue of this drama is written with all that elegance which peculiarly belongs to Mr. Planche's style, whether dealing with extravaganzas or regular drama, and full justice was done to it by Mr. Creswick's finished elocution. The scenery was magnificently painted and set, and beyond criticism, being copied from Sir Charles Eastlake's three pictures, in which the subject is treated with the utmost skill and feeling. The whole performance was received with approbation.

MUSICAL AND DRAMATIC GOSSIP.

At the *Popular Concert* of Saturday morning last, Herr Pauer played for Madame Arabella Goddard, who was prevented from appearing by indisposition. On Monday, Madame Schumann appeared as pianist, in fullest possession of all her powers, and was enthusiastically received by a crowded audience. Our opinion of this lady has not to be re-stated. Without question she is a great musician, and understands thoroughly what she undertakes to do; but we find her reading frequently unrefined, under pretext of freedom, and cannot like her manner of execution. The pianoforte is an instrument to be played with, not pounded on; and let the amount of power be what it will, the grace of poetry must harmonize it (especially when the player is of the gentle sex), otherwise the exhibition tends towards an egotistic display of finger and wrist and elbow. Madame Schumann's playing on Monday was not, to our thinking, remarkable, save as proving her familiarity with the music she produced, and her habits of impressing her audience by a show of fervour. This unpalatable impression must be put on record, for the sake of every man, woman and child whom pianoforte playing concerns; and the more readily because there is no chance of its disturbing the success of an engagement of a real musician, a good wife and devoted mother. That public opinion is not with us was clearly evident the other evening. Miss Edith Wynne sang admirably on Monday, and was most warmly received.

Mr. Cummings sang for Mr. Sims Reeves in the *Sacred Harmonic Society's* performance of 'Judas Maccabeus.' Last night 'Israel' was repeated.

The orchestral concerts at *Her Majesty's Theatre* will close this day week. Madame Sainton-Dolby has sung there. Thursday's programme included Signor Li Calsi's Pianoforte Concerto, played by Signor Tito Mattei. An error in our last number must be corrected. The pianist named was not Miss Lewis, but Miss Jervis.

Manchester papers assure us that the revival of 'Jephtha' by Mr. Halle had all the success which might have been expected. The tenor part is one of Handel's finest, and it has never had such a chance of being rightly delivered throughout as now; no treason to the memory of Braham. Nor is there in music a more delicious expression of youth than that which breathes through the entire character of *Iphis*. It is amazing, as the creation of an old, worn-out man, over whom the dejection

of blindness was rapidly creeping. The principal singers were Mr. Sims Reeves, Miss Edmunds, Miss Palmer, and Mr. Weiss. The oratorio, we are instructed, will shortly be given by the Liverpool Philharmonic Society. For one of Mr. Halle's subsequent concerts, "The Scène aux Champs," from "The Fantastic Symphony" of M. Berlioz, was announced.

Tuesday's *Philharmonic Concert* at Liverpool, advertised in the *Times* (a new fashion, significant of the increasing interest taken in music throughout the kingdom), had a programme containing some novelties of interest, as Schumann's Overture to 'Herman and Dorothea,' and M. Gounod's psalm, 'By Babylon's Wave.' Madame Schumann was the pianist. By the same paper we were apprised that Miss Agnes Zimmermann was to play at the last concert of the *Edinburgh Philharmonic Society*, among other music, Mozart's D minor Concerto, with *cadenzas* of her own, the lady having the intention of presenting herself as composer.

Next week, the Londoners who wish to hear Mendelssohn's 'Antigone' choruses given as they have never probably been given before, will have that opportunity, thanks to Mr. Henry Leslie's *Concert*. The name of the conductor is a warrant for thoughtful and well-prepared execution. While advertising to the programme of his first concert, we should have called attention to his 'Fan Duett,' the music of which is ingenious, vocal, and piquant; in the genuine Spanish style; as good a two-part song as any of Gabussi's (his 'Lanterna Magica' not forgotten). Next week, too, another society announces a performance of Beethoven's Mass in C. On the whole, signs of motion are this year to be observed in London which we have long desired to see.

We understand that the overture, 'In Memoriam,' in consequence of the great effect produced by it on its first performance at the Crystal Palace Concerts, will shortly be repeated there. To-day a new Concerto, by Herr Reinecke, will be produced.

The following note from the management of the Alhambra crossed our paragraph on the subject last week:—"It may be interesting for you to know that the Alhambra band now contains fifty-seven first-class instrumentalists, and is maintained at a cost of between seven and eight thousand pounds a year. The programme always includes one classical overture, one operatic selection, with solos, and eight instrumental pieces of good light music, nearly as much as is given at a 'promenade concert.' This is in addition to three ballets, and the miscellaneous entertainments, vocal music, &c."

It is said that among the international exhibitions of music and drama which are to form a feature in the coming French Exhibition, a presentment of Mr. Wallace's 'Maritana' will have a place.

There is a possibility of Mr. Henry F. Chorley's book of 'The Amber Witch' being re-set, in its original form, for Germany, by Herr Max Bruch.

The *Signale*, of Leipzig, a journal devoted to what is miscalled progress in German music, expresses itself in a rapturous strain concerning the new theatre at Munich, which has been built at the instance of Herr Wagner, by the foolish "kingly friend" of the author of 'Tristan und Isolde.' The joke (for to this have the devices and desires of the de-composer grown) will cost his friends a serious sum. It will not now, we confidently believe and hope, spoil the future of German music.

The production of Signor Verdi's 'Don Carlos' has been somewhat delayed at the Grand Opéra, by the effect of this terrible winter on the singers, who have successively been disabled from attending the rehearsals by illness. It may be given (says the *Gazette Musicale*) on the 20th; but such a half-promise, in Paris, means a three weeks' later performance.

Mrs. Groom is dead, one of the choice members of the English musical profession, though it is so long since she appeared in public, that to the present generation her name is all but unknown. As Miss Wilkinson, some forty years ago, she made a favourable impression as an oratorio and concert singer; and her voice—a contralto—was more of a rarity then than it would be now. For in those

days, "O thou that tellest," and "He was despised," were tolerated when feebly warbled by the squeezed, unnatural, counter-tenor voices of middle-aged men as fat as Falstaff. Times have changed for the better. Miss Wilkinson withdrew from her profession on her marriage; but she subsequently returned to it as an instructress, and in that capacity was deservedly esteemed, since, besides her musical acquirements, she had an intellect and sagacity which could not fail to quicken those under her care. In private she was greatly valued, and by those whose regard is not given easily. She wrote one or two songs which, in their day, were popular. Her 'Over the Sea' was the first of those ballads by which Madame Sainton-Dolby was tempted into the course which has called forth remark of late.

The musical profession has sustained a great loss in one of its most unobtrusive, yet most essentially valuable, members, Mr. Horton, the copyist. The general public is not aware that his task is anything but a mere affair of mechanical repetition, one implying transposition, omission; in brief (especially as regards opera), power of arrangement. All these qualities were combined to perfection in Mr. Horton, and, we are assured by those under whom he served as subordinate for four-and-thirty years (without flaw or failure), with a probity not to be surpassed. He was also valuable and available as an orchestral performer, and must not be laid in his grave without its being recorded that he was an excellent musician and an honourable man.

The drama of 'Oonagh,' by Mr. Edmund Falconer, so unfortunate at Her Majesty's Theatre, in England, is destined, in America, for a second chance, the author having arrived at New York, and being now engaged in making preparations for its production at one of the Broadway theatres.

MISCELLANEA

Whewell's Riddle.—When I read in my family circle the riddle which your Correspondent attributes to Dr. Whewell, a lady from Cornwall at once remarked that she had heard it, and much more of the same kind, before, although she had forgotten most of the verses. At my request, this lady wrote to a friend, who possesses a rare store of old women's stories and quaint local ballads. This lady sends me the following:—

Can you make a cambric shirt—
Parsley, sage, rosemary and thyme—
Without any seam, or needlework?
And I will be a true lover of thine.
Can you wash it in yonder well—
Parsley, sage, rosemary and thyme—
Where never sprang water and rain never fell?
And I will be a true lover of thine.
Can you dry it on yonder thorn—
Parsley, sage, rosemary and thyme—
Which never bore blossom since Adam was born?
And I will be a true lover of thine.

Now, you have asked me questions three—
Parsley, sage, rosemary and thyme;
As many wonders I'll tell to thee
If thou wilt be a true lover of mine.

A headless man a letter did write—
Parsley, sage, rosemary and thyme;
And he who read it had lost his sight—
And thou shalt be a true lover of mine.

—My Correspondent tells me that when a child she often heard these verses, and some additional ones, which she will endeavour to recover, recited by an old woman of St. Ives,—a district beyond railways,—around which still lingers many of the old-world customs, and much of that lore which was the stock-in-trade of the Cornish droll-teller.

THE COLLECTOR OF 'POPULAR ROMANCES OF THE WEST OF ENGLAND.'

The Jew's Daughter.—Mr. W. C. Atkinson has done a good work by printing in your columns his copy of 'The Jew's Daughter.' He does not say whence he got it; I presume, however, that he has taken it down from the lips of some one who knew it traditionally. If it has ever appeared in print before, in this version, it has escaped my notice. It is stated in Wilde's 'Lincoln Cathedral,' 1819, p. 27, that a manuscript copy of this ballad was once in the Minster library. The first verse only is given. It tallies almost exactly with Mr. Atkinson's copy:—

The bonny boys of Mary Lincoln,
Were playing at the ba';
And wi' them stude the sweete Sir Hughe,
The flower among them a'.

—Mary Lincoln may have been a misreading of the original, or a penman's error; it must be remembered, however, that Lincoln Cathedral is dedicated to the Blessed Virgin. I doubt if this boy saint ever received the honour of canonization by the Pope. He was certainly regarded as a saint in this country, and his name inserted in the English martyrologies, but I think his life is not to be found in the 'Acta Sanctorum.' There is, too, some doubt as to the day on which his feast was kept. Alban Butler, in his 'Lives of the Saints,' gives the 27th of August; Sir Harris Nicolas, in his 'Chronology of History,' says the 29th of June. It is very possible that there may have been a double commemoration, and thus both be right. The murder is said to have taken place on the 27th of August, 1255. The history is given at great length by Matthew Paris, and in a shorter form by Johannes de Oxenides and Bartholomew Cotton. Whether the crime was ever perpetrated or not it is hard to say; but there can be no doubt that the Lincoln Jews suffered terribly for it. We are told that on the feast of St. Clement (23 Nov.) the king "ipsis iratus non clemens, permisit quod xviii. de ditionibus et majoribus Judeis civitatis Lincolnie villissime per civitatem Londonie fuerunt ad caudas equorum detracti, et postea suspensi: et in turri Londonie fuerunt detenti usque ad lx. et viii. simile judicium pro causa simili expectantes. Unus autem, qui malefactorum existerat principalis, et per quem omnes alii fuerunt accusati in civitate Lincolnie, ad caudam equinam est detractus, cujus membra in quatuor partes sunt divisa, et ad quatuor portas ejusdem civitatis sunt appensa, ut tam ejusdem quam ceterorum enormitatem ad memoriam sempiternam enarrare possit omnes ecclesia sanctorum (B. Cotton, ed. Luari, 132)." A new fragment of information illustrating this tragedy has come to light during the past year. The late Rev. Walter Waddington Shirley, D.D., has published among 'The Royal and Historical Letters of the Reign of Henry the Third' (Master of the Rolle Series) the king's writ to the Sheriff of Lincoln, instructing that official to impanel a jury of twenty-four knights of the county, and a like number of burgesses of the city, to give evidence before the justices concerning the death of Hugo, the son of Beatrice, whom the Jews crucified and delivered up to death, as it is said (p. 110). The body of the murdered child was, at the solicitation of the canons, honourably buried in the Minster. The amount of evidence tending to prove that this crime was committed, and that the actors in the tragedy were Jews, is very great. We must remember, however, that all the facts were gathered by persons who shared in the wild prejudices then almost universal; that the event happened at a time when men were constantly in the expectation of such things; that similar stories were current as having happened in many other places on the continent of Europe; and that it was firmly believed that, but a few years before this, the Jews of Norwich had failed in an endeavour to enact a similar crime, for which, though no murder had taken place, eighteen of them were hanged in London. People in the Middle Ages were so incapable of using their reason when "faith" or the prejudices of race made it inconvenient to do so, that I think it is highly probable, the strong evidence notwithstanding, that the martyrdom of St. Hugh is a horrible romance, the only true part of which is the execution of his murderers. Chaucer's 'Prioresses Tale' may be taken from this legend, but it probably is not so. We must rather look for his original in some Italian or French story-book: He says,—

There was in Asie, in a grete citie,
Amonges christen folke a certain Jewrie.

Had he really had the legend of St. Hugh before him, it is very unlikely that he would have refused to give his tale a local colouring by naming the city of Lincoln. EDWARD PEACOCK.

Bottesford Manor, Brigg, Jan. 30, 1867.

TO CORRESPONDENTS.—Sphinx.—M. B. C.—S. H. J.—A. H.—J. H. J.—F. P.—E. G. P.—C. C. C.—J. S.—J. W.—Constant Reader.—A. B.—E. G.—received.

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